RHETORIC;

OR, A

VIEW

OF ITS PRINCIPAL

TROPES

AND

FIGURES,

IN THEIR ORIGIN AND POWERS:

WITH A VARIETY OF

RULES to eſcape ERRORS and BLEMISHES,

AND ATTAIN

PROPRIETY AND ELEGANCE

IN

COMPOSITION.

By THOMAS GIBBONS, *D.D.*

Ut enim hominis decus, ingenium, ſic ingenii ipſius lumen eſt eloquentia. CICER: DE CLARIS ORATOR: § 15.

LONDON:

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TO

HIS GRACE

THE

DUKE

OF

NEWCASTLE.

MY LORD,

ELOQUENCE is of so much Importance in the Senate, in the Pulpit, and at the Bar, that every Attempt to facilitate and extend the Knowledge of its Principles and Powers, not only needs no Apology, but may hope for some Degree of Commendation.

DEDICATION.

An Eſsay of this Kind, my Lord, I have made; which, though it may have little Merit of its own, yet is enriched, at no ſmall Expence of Attention and Labour, with ſuch numerous, and, if I miſtake not, appoſite and elegant Examples, from the moſt celebrated Authors, both ancient and modern, as may ſecure it a candid Reception with all who have a Taſte for the Beauties of Language and Oratory.

Will Your Grace be pleaſed to accept, with Your uſual Condeſcenſion and Goodneſs, this ſmall Tribute, offered through Your Hands, to the Intereſts of Learning? And as You have honoured the Author with Your Friendſhip, may he be allowed to hope, as far as Your Grace's Sentiments of his Performance will permit, for the Encouragement of a Work, which he flatters himſelf is calculated to inveſtigate the Sources of true Eloquence, to open the Way to its Attainment, and to inſpire and impreſs the Ideas of its inimitable Beauties,

and

and aſtoniſhing Influence upon the human Mind?

SUCH Encouragement, my Lord, I the rather promiſe myſelf, as I am now addreſſing the CHANCELLOR OF THE UNIVERSITY OF CAMBRIDGE; a Character, which, while it preſents You to the World as the Friend of Learning, as well as the Patron of that celebrated Seat of the Muſes, will apologize for my Ambition of honouring my Treatiſe with Your illuſtrious Name.

I MIGHT here at large recite Your Grace's unqueſtionable Merits, and diſtinguiſhed Honours; and particularly, Your uniform Attachment, through a long Series of Years, to the Cauſe of Liberty, and the Proteſtant Succeſſion in the Houſe of HANOVER. But theſe are Subjects which rather fall within the Province of an Hiſtorian, than a Writer on Rhetoric; and it might be deemed an Inſtance of the Inutility of the Art I am recommending, to apply the Powers of Oratory to a

Character ſo well known as Your Grace's, and which then appears in its ſtriking Luſtre, when exhibited in all the Simplicity of plain Narration.

I SHALL only add, my Lord, that was it poſſible for Your Grace to enumerate all Your Friends, and perfectly know the Degrees of their Regard, You would not find one in the vaſt Number, who feels a warmer Zeal for Your Grace's Honour and Happineſs, both in the preſent and future Worlds, than,

MY LORD,

Your GRACE'S

Moſt Faithful,

Obedient, and

Humble Servant,

THOMAS GIBBONS.

THE PREFACE.

THE Ingenious and Reverend Mr ANTHONY BLACKWALL ſeveral years ſince favoured the world with a Treatiſe, intitled, *An Introduction to the Claſſics*, the ſecond part of which contains a Diſſertation on the Tropes and Figures of *Rhetoric*; and ſince his publication, Dr JOHN WARD's *Syſtem of Oratory* has been printed, in which there is a particular and judicious conſideration of the ſame ſubjects.

But yet theſe Writers have not ſo entirely gathered the harveſt of *Rhetoric*, as not to leave behind them large ſheaves, with which a ſucceſſor might fill his boſom, and conſiderably contribute to the knowledge and entertainment of ſuch perſons, who may be deſirous of further acquiſitions from this very valuable and delightful field of polite literature.

In this ſervice the Author of the following ſheets has employed his attention and diligence, and has made his reſearches into ARISTOTLE, CICERO, DIONYSIUS HALICARNASSENSIS, HORACE, SENECA, QUINTILIAN, LONGINUS, HERMOGENES, DIONYSIUS PHALEREUS, and TIBERIUS RHETOR, among the ancients; and into VIDA, CAUSSINUS, GLASSIUS, VOSSIUS, FENELON, ROLLIN, TRAPP, ADDISON, POPE, MELMOTH, SPENCE, and LOWTH, among the moderns.

To theſe Critics he has endeavoured to hold the burning-glaſs, and collect the rays, which they have ſeverally diffuſed, that they might ſhine together in a ſingle volume upon the Tropes and Figures of *Rhetoric*.

PREFACE.

The Author of the enſuing Treatiſe has alſo been very liberal in his quotations from the moſt celebrated Writers both ancient and modern, of ſuitable, and, as they appeared to his judgment, lively and beautiful examples of the ſeveral Tropes and Figures upon which he has treated.

As bees, wide-wand'ring thro' the bloſſom'd groves,
Freely extract whatever ſweets they find;
So we each golden ſentiment ſelect,
T' enrich and dignify our humble page *.

If the quotations ſhould ſeem profuſe, or more than were needful for the Author's purpoſe, his apology muſt be, that it was difficult for him to deny the inſertion of appoſite and elegant paſſages from Writers of the firſt reputation; that theſe paſſages may enliven, as well as embelliſh his Work; and that young perſons, and eſpecially ſuch who are candidates for the learned profeſſions, may, by the citations of ſome of the bold and animated Tropes and Figures from the moſt eminent Authors, both in proſe and verſe, catch ſomething of their flame, or at leaſt be allured to a more intimate acquaintance with their Works, and eſpecially with the Orations of DEMOSTHENES and CICERO, thoſe diſtinguiſhed monuments of the powers of human genius, and which, through all the revolutions of time, will challenge the honours and admiration of mankind.

Next to the famous Orators repair,
Thoſe ancient, whoſe reſiſtleſs eloquence
Wielded at will that fierce democratie,
Shook th' arſenal, and fulmin'd over *Greece*,
To *Macedon* and ARTAXERXES' throne †.

* Floriferis ut apes in ſaltibus omnia limant,
Omnia nos itidem depaſcimur aurea dicta.
LUCRET. lib. iii. ver. 11.

† MILTON's *Paradiſe Regained*, book iv. line 267.

PREFACE.

Among the Writings to which the Author has been obliged for pertinent and ſtriking inſtances of the Tropes and Figures, he owns himſelf largely indebted to the ſacred Scriptures; thoſe ſacred Scriptures, which, while he reveres as the Oracles of GOD, graciouſly communicated for the inſtruction and advantage of mankind in their higheſt and everlaſting intereſts, ſo he alſo admires, as containing in immenſe variety the moſt beautiful flowers, and the moſt auguſt ſublimities of RHETORIC. And not only has he ingrafted great numbers of them into his Work, but he has alſo taken the liberty to deſcant upon ſeveral of them, that they might appear in their undiminiſhed excellence and glory.

But after all the obligations the Author of the following pages acknowledges himſelf to lie under to Writers ancient and modern, Critics, Orators, and Poets, he makes himſelf reſponſible for many diſquiſitions and ſtrictures in the courſe of his Work; and as he has not ſpared his pains to collect remarks and obſervations from others, ſo he has been far from being defective in his own. How ſucceſsful he has been in his attempts, muſt be left with his Readers to determine.

He thinks it not improper to mention, that the tranſlations of the paſſages from the *Greek* and *Latin* Writers he has cited are to be aſcribed to himſelf; and that he is certain, he has hereby ſecured this advantage, if there ſhould be no other reſulting from his labour, that the examples he has produced from thoſe Authors are not imperfectly repreſented, as they might have been by tranſlators, who had not the inducements of the *Rhetorician*, to preſerve exact and inviolable the Trope or Figure contained in particular words or ſentences.

The

The Reader will alſo find a Verſification of the ſeveral Tropes and Figures, with ſuitable, and, under ſome of them, various inſtances. As they appear in verſe, they may be the more eaſily committed to memory, where they will lie ready for immediate recollection and uſe upon all occaſions.

I might here enter upon a general ſurvey of the excellency and powers of RHETORIC, and largely ſhew that its Tropes and Figures are the beauty, the nerves, the life, and ſoul of Oratory * and Poeſy, and that they

* What flatneſs and languor will unavoidably overſpread orations deſtitute of *Tropes* and *Figures*, and, on the other hand, what amazing ſpirit and ardor RHETORIC is capable of infuſing into our ſpeeches, we may learn from the following paſſage in CICERO's firſt *Catilinarian*.

The Orator attacks in perſon, and before the ſenate, the wicked and horrible CATILINE, who deſigned nothing leſs than the burning of *Rome*, and the ſlaughter of its citizens, and yet at that very juncture dared to take his place in the ſenate-houſe. The beginning of the ſpeech, ſtripped of its Figures, while the ſenſe is inviolably preſerved, will run in this manner.

" You a long time abuſe our patience, CATILINE. Your " madneſs a great while eludes us. We are long inſulted by " your boundleſs rage. Neither the nocturnal guards of the " palace, nor the watch of the city, nor the general conſterna- " tion, nor the unanimous conſent of the virtuous among us, " nor our aſſembly in this ſtrongly fortified place, nor the " countenances and looks of theſe fathers of *Rome*, ſeem to " make any impreſſion upon you. Your counſels are diſco- " vered. You ſee the whole ſenate is fully convinced of your " plot. None of us are ignorant what you did laſt night, " and the night before; at what place you was, what perſons " you convened together, and what meaſures were concerted. " Theſe are ſad times; the age is very corrupt, that the ſe- " nate

they therefore deſerve our firſt regard and conſtant cultivation; or I might trace its improvements from the time of ARISTOTLE to the preſent age, and diſtinctly conſider the ſeveral Writers upon the ſubject; or I might entreat the candor of the Public to the defects and blemiſhes that may be too viſible in my Work, from

" nate ſhould underſtand this, that the Conſul ſhould ſee this,
" and yet that this traitor ſhould live, ſhould even appear now
" in the ſenate, and ſhare in our public councils, while his eyes
" mark every one of us for deſtruction."

May I not ſay of this paſſage, thus diveſted of its *rhetorical Figures*, as MILTON does of the rebellious angels, before the omnipotent thunders and terrors of the MESSIAH expelling them from heaven;

Exhauſted, ſpiritleſs, afflicted, fall'n?

But what an inimitable vehemence and force do we find in the very ſame paſſage, as it appears clothed by the Orator with the *Eroteſis*, *Ecphoneſis*, and *Epanaphora?*

" How long will you abuſe our patience, CATILINE? How
" long ſhall your madneſs elude us? How long are we to be
" inſulted by your boundleſs rage? Does not the nocturnal
" guard of the palace; does not the watch of the city; does
" not the general conſternation; does not the unanimous con-
" ſent of the virtuous; does not our aſſembling in this ſtrongly
" fortified place; do not the countenances and looks of theſe
" fathers of *Rome*, make any impreſſion upon you? Are you
" not ſenſible that your counſels are diſcovered? Do you not
" ſee that the whole ſenate is fully convinced of your plot?
" Who among us do you imagine is ignorant of what you did
" the laſt night, and the night before; at what place you was,
" what perſons you convened together, and what meaſures
" were concerted? O times! O manners! The ſenate un-
" derſtands this, the Conſul ſees this, and yet this traitor
" lives. Lives! He even appears now in the ſenate, ſhares in
" our public councils, and with his eyes marks out every one
" of us for deſtruction."

from pleas drawn from my various connexions in life, and, above all, from the great and inceſſant demands the diſcharge of my ſacred Function makes upon my time and labour; but I ſhall decline any further enlargements, and directing myſelf to Students and young Gentlemen, to whom theſe papers may be peculiarly ſerviceable, conclude with the words of DIONYSIUS HALICARNASSENSIS to his friend RUFUS. "You will "receive my preſent, which will turn to good account, "provided you are willing induſtriouſly to peruſe, and "daily exerciſe yourſelf in it, as a matter that may "greatly promote your improvement; for the precepts "of art can by no means form eloquent ſpeakers with-"out attention and practice; and your future applica-"tion and laborious ſtudies are abſolutely needful to "crown my directions with ſucceſs *."

* Τυθ' εξεις δωρον ημετερον, ω Ρυφε, πολλων ανταξιον αλλων, ει βυληθειης εν ταις χερσι τε αυτα συνεχως, ωσπερ τι και αλλο των παυ χρησιμων, εχειν, και συνασκειν αυταις καθ' ημεραν γυμνασιαις. Ου γαρ αυταρκη τα παραγγελματα των τεχνων εις δεινους ανταγωνιστας ποιησαι τυς βουλομενους διχα μελετης τε και γυμνασιας· αλλ' επι τοις πονειν και κακοπαθειν κειται η σπυδαια ειναι τα παραγγελματα και λογυ αξια, η φαυλα και αχρηστα. DIONYSIUS HALICARNASSENS. *de Compoſit. Verb.* vol. ii. p. 60. edit. HUDSON.

LONDON,
Oct. 22, 1767.

THE

THE CONTENTS.

With a Mark upon the ſeveral Tropes and Figures, to direct the Reader on what ſyllable the accent ſhould be laid.

PART I.

CHAP. 1. *The general Nature of the Tropes,* Page 1---20

Chap. 2. *The* Métaphor, - - 21---53

Chap. 3. *The* Allegory, - - 54---65

Chap. 4. *The* Métonymy, - - 66---70

Chap. 5. *The* Synécdoche, - - 71---76

Chap. 6. *The* Irony, - - - 77---83

Chap. 7. *The* Hypérbole, - - 84---97

Chap. 8. *The* Catachrésis, - - 98---103

VIDA'S *Account of the Nature of Tropes,* &c. - - - - 104---111

The various kinds of Tropes verſified, with ſuitable examples under each of them, - - - 112---115

PART II.

Chap. 1. *The general Nature of Figures,* 119---127

Chap. 2. *An* Ecphonésis, *or Exclamation,* 128---133

Chap. 3. *An* Aporía, *or Doubting,* 134---140

Chap. 4. *An* Epanorthósis, *or Correction,* 141---148

Chap.

CONTENTS.

Chap. 5. *An* Aposiopésis, *or Suppreſſion*, - Page 149---156
Chap. 6. *An* Apóphasis, *or Denial*, 157---162
Chap. 7. *An* Anacoenósis, *or Communication*, - - 163---167
Chap. 8. *An* Anáſtrophe, *or Inverſion*, 168---175
Chap. 9. *An* Erotésis, *or Interrogation*, 176---190
Chap. 10. *A* Prolépsis, *or Prevention*, 191---200
Chap. 11. *A* Synchorésis, *or Conceſſion*, 200---207
Chap. 12. *An* Epanáphora, *or Repetition*, - - - 207---213
Chap. 13. *An* Apóſtrophe, *or Addreſs*, 213---223
Chap. 14. *A* Periphrasis, *or Circumlocution*, - - - 224---232
Chap. 15. *The* Asyndeton *and* Polysyndeton, *or the Omiſſion, and the Redundance of Copulatives*, - - - 233---239
Chap. 16. *An* Oxymóron, *or ſeeming Contradiction*, - 240---247
Chap. 17. *An* Enantiósis, *or Oppoſition*, 247---264
Chap. 18. *A* Climax, *or Gradation*, 264---275
Chap. 19. *An* Hypotypósis, *or lively Deſcription*, - - 276---328
Chap 20. *A* Proſopopéia, *or Fiction of a perſon*, - - 329---398
Chap. 21. *A* Parábole, *or Compariſon*, 399---462
Chap. 22. *An* Epiphonéma, *or inſtructive Remark*, - - 462---467

The various kinds of Figures verſified, with ſuitable examples under each of them, - - - - 468---478

PART I.

THE

TROPES

OF

RHETORIC

CONSIDERED.

Trope lies in the word *Rock*, which is changed from its original ſenſe, as intending one of the ſtrongeſt works and ſureſt ſhelters in nature, and is employed to ſignify that GOD by his faithfulneſs and power is the ſame ſecurity to the ſoul that truſts in him, which the *Rock* is to the man that builds upon it, or flies for ſafety to its impenetrable receſſes. So our LORD, ſpeaking of HEROD, ſays, "Go ye and tell that Fox *." Here the word *Fox* is alienated from its proper meaning, which is that of a beaſt of prey and of deep cunning, to denote a miſchievous or crafty Tyrant, or both. In like manner VIRGIL calls the two SCIPIO's, *Thunderbolts of war*;

> Or the two SCIPIOS, thunderbolts of war,
> That roll'd their ruin o'er the *Libyan* coaſts †.

The word *Thunderbolt* is not to be underſtood in its original ſenſe, but, being transformed into a Trope, ſignifies the martial terrors, and the rapid and irreſiſtible conqueſts of thoſe two renowned generals, the SCIPIONES AFRICANI.

§ 2. A Trope may extend farther than a word, and make up a ſentence; or an whole ſentence may be tropical. This obſervation QUINTILIAN juſtifies, when he calls a Trope, "a change of a word

* Luke xiii. 32.

† —— Aut geminos duo fulmina belli
Scipiadas, cladem Libyæ—— *Æneid.* vi. ver. 842.

word or ſentence *". Thus, for inſtance, if I call an Hero *a Lion*, the Trope conſiſts in a ſingle word; but if I ſay to a perſon, to ſhew him the vanity of his labour, that he is *waſhing the Ethiopian white, or caſting his ſeed upon a rock*, or *beſtowing his breath upon the wind*, the whole ſentences, Subſtantives, Adjectives, and Verbs, are tropical.

§ 3. The true diſtinction between *Tropes* and *Figures* may be easily conceived. A Trope is a change of a word or ſentence from one ſenſe into another, which its very etymology imports; whereas it is the nature of a Figure not to change the ſenſe of words, but to illuſtrate, enliven, ennoble, or in ſome manner or another embelliſh our diſcourſes: and ſo far, and ſo far only, as the words are changed into a different meaning from that which they originally ſignify, the Orator is obliged to the Tropes, and not to the Figures of *Rhetoric*.

§ 4. As Tropes infuſe a dignity into our language, and ſhed a luſtre over our expreſsions, when they are well-choſen and applied; ſo, on the other hand, when they are mean in themſelves, when they are thrown out without judgment, or are in any other reſpect defective and faulty, they

 render

* Tropus eſt verbi vel ſermonis à propriâ ſignificatione in aliam cum virtute mutatio. QUINTIL. lib. viii. cap. 6. *ab Init.*

render our diſcourſes mean and contemptible, or in ſome way or another miſerably ſink their value.

§ 5. Tropes may be ſown too thick, or diſguſt by being injudiciously and profuſely cluſtered. Of writers reprehensible for this exceſs, it may be ſaid, as Mr ADDISON does of Mr COWLEY,

> Great COWLEY then, a mighty Genius, wrote,
> O'errun with wit, and laviſh of his thought;
> His turns too cloſely on the reader preſs:
> He more had pleas'd us, had he pleas'd us leſs.

I believe an hungry ſtomach would not chooſe to make a meal upon fine ſauces and delicious ſweetmeats, without any ſubſtantial food; and an hearer of taſte will as little approve of a diſcourſe that has no reaſon nor argument in it, but is crouded from beginning to end with *rhetorical* Tropes and Figures.

CAUSSINUS, having quoted ſome paſsages in which he apprehends a redundance of Metaphors, cries out, "Conſider and examine accu-
"rately each of theſe expreſsions. In which of
"them is there not an Allegory or Similitude?
"O the extravagance of ſtile! But it may be
"ſaid, theſe are beautiful Metaphors; but are
"there no limits to be preſcribed to what is
"beautiful? It is granted they have honey in
"them, but will not the ſweetneſs of honey ſa-

"tiate

" tiate us? They are gems indeed, but gems
" ſhould not compoſe, but adorn our work.
" Metaphors were designed to render our lan-
" guage pleaſant, but not for common conſtant
" uſe; and if you will be always infusing them
" into your compositions, they will no longer be
" natural, but monſtrous. The Painter's art is
" very fine, and by a ſtrong reſemblance imitates
" the wonders of nature; but is there any per-
" ſon ſo mad as to think that the works of na-
" ture ſhould be aboliſhed, becauſe he can be-
" hold the exact images of them in curious paint-
" ings? True it is, that theſe pictures give us a
" transient entertainment, but the works of na-
" ture fill us with a nobler and more permanent
" delight, as we may particularly obſerve in ſuch
" who behold the painting, for example, of a
" Landſcape, or the different colours of Birds.
" At firſt view the ſpectator is exceſsively charm-
" ed, and he ſeems as if he would devour the
" pleaſure of them with his eyes; but after he
" has looked at the pictures a while, the tranſ-
" port dies away; while what is natural and
" great, as the expanded face of the ocean, the
" falls of cool fountains, the ſhades of woods,
" and the verdant array of the hills, affect us with
" an ever new delight. The caſe is much the
" ſame as to ſtile; for theſe embroideries of lan-
" guage (Metaphors) become diſagreeable by
" exceſs; while proper words, with a due regard
" to meaſure and harmony, afford us, if not ſo

" exquisite, yet a more durable and uſeful en-
" tertainment *."

I might add, that an injudicious multitude of Tropes, inſtead of enlightening and enlivening, in which conſiſts their great ſervice, cloud and obſcure, and it may be ſometimes even what I might call *ſtrangle* our meaning, and therefore they

* Expende ſingula, & accurate deſpice. quid ſine allegoria? Quid ſine ſimilitudine dictum inveries? O ſtyli importunitatem! At dices, pulchræ ſunt Metaphoræ; ſed & pulchrorum modus eſt. Melleæ ſunt, & mellis ſuavitas affert ſatietatem. Gemmeæ ſunt; diſtinguant igitur opus, non obruant. Ad orationis delicias, non ad communem quotidiani ſermonis uſum inventæ ſunt Metaphoræ; quas ſi ubique velis intrudere ſtyli monſtroſum corpus facias neceſſe eſt. Venuſtiſſima quidem eſt ars Picturæ, quæ expreſſis rerum imaginibus opulentas æmulatur naturæ dotes: nemo tamen adeo demens eſt inventus, qui naturæ opera de medio tollenda eſſe cenſeret; quod eorumdem picturis uſque perelegantibus expreſſa ſimulacra intueri liceret; ſiquidem manufactorum decor brevi admodum voluptatis delinimento paſcit ſenſus; naturæ dona diutius & ſolutius oblectant. Quod licet quidem animadvertere in iis qui picti ruris ſimilitudinem, aut avium verſicolores plumas ſpectant in tabulis. Primo quidem aſpectu quaſi totam hauriant oculis voluptatem, afficiuntur quam ſuaviſſime; paulatim vero diu occupatis eadem imagine ſenſibus, jucunditatis gratia conſeneſcit. At quæ naturalia ſunt, & magna, ut maris exporrecta facies, gelidorum fontium lapſus, umbræ nemorum, montiumque veſtibus viridiſſimi, novo ſemper voluptatis aucupio ſuos recreant amatores. Haud quidem diſſimile eſt quod in hac ſtyli materia evenire ſolet; nam illa ſermonum picturata (ut appellant) diademata, ſua crebritate faſtidioſa, aures ſtatim obruunt. Verba vero propria accuratæ orationis dulcibus illigata numeris, ſi non acriori, diuturniori tamen atque aut utiliori delectatione, ſenſus retinent auditorum. CAUSSIN. *de Eloquent.* lib. ii. § 11.

they ought to be diſcreetly uſed, and rather ſparingly ſprinkled, than ſuperfluously laviſhed upon our diſcourſes.

Mr POPE, in his *Art of Sinking in Poetry*, ſpeaks of raising ſo many images as to give you no image at all, and inſtances in the following lines:

The *gaping* clouds *pour lakes* of *ſulphur* down,
Whoſe livid *flaſhes* ſick'ning *ſun beams* drown.

"What a noble confuſion!" adds that keen Writer: "Clouds, lakes, brimſtone, flames, ſun-"beams, gaping, pouring, sick'ning, drowning! "all in two lines."

The obſervation of the ſame Writer, as it may be considered as a direction to us, may well deſerve a place in our remembrance:

'Tis more to guide than ſpur the muſe's ſteed,
Reſtrain his fury, than provoke his ſpeed:
The winged courſer, like a gen'rous horſe,
Shews moſt true mettle when you check his courſe *.

§ 6. Tropes may be blameable for being too extravagant, and beyond the juſt allowances of nature and reaſon, and even of the indulgence that may be granted to the moſt bold and fiery genius. We muſt take heed when we are making uſe of Tropes, that they ſwell not into an enormous and inſufferable magnitude, and ſo deſerve the character of pompous and ſounding

* *Art of Criticiſm*, line 84.

trifles, inſtead of real and vivifying ornaments to our language.

> As all is darkneſs when the fancy's bad,
> So without judgment fancy is but mad.
>
> *Duke of* BUCKINGHAM.

ARISTOTLE * finds fault with EURIPIDES for ſaying of a mariner, "that he had the empire of the oar," as a falſe elevation, and too grand for the ſubject. CICERO by no means approves that a *drunken carouſal* ſhould be called *a tempeſt of riot* †. LONGINUS has given us ſome inſtances of the extravagance of Tropes, in his juſtly celebrated treatiſe *on the Sublime:* as when XERXES is called by GORGIAS the JUPITER of the *Perſians*; and when vultures that devour human fleſh, are ſaid to be *living ſepulchres* ‖. The following lines, which LONGINUS quotes from ſome unknown Author, are produced as a ſpecimen of the bombaſt, or, in other words, of exceſsive and preternatural Tropes and Metaphors. *Boreas*, or the north wind, is introduced as ſaying,

> Let them repreſs their chimney-flames that fly
> Fierce from their tops, and reach the vaulted ſky;
>
> For

* Το δε ως ο Τηλεφος Ευριπιδε φησι, "κωπας ανασσειν"— οἱ μειζον "το ανασσειν," η καθ' αξιαν. ARISTOTEL. *Rhetor.* lib. iii. cap. 2. § 3.

† Nolo eſſe majus, quam res poſtulat, *tempeſtas comiſſationis.* CICERO. *de Oratore,* lib. iii. § 41.

‖ Ταυτη και τα τυ Λεοντινυ Γοργιυ γελαται γραφοντος, "Ξερξης ο των Περσων Ζευς," και, "γυπες εμψυχοι ταφοι." LONGIN. *de Sublimitate,* § 3.

For if one houſekeeper alone I ſee,
Let him expect a curl of flame from me,
That like a torrent ſhall his houſe conſume,
And all his wealth in heaps of burning coals entomb.
— But O! I have not blown a jovial tune.

"The curls of flame," *Boreas* being repreſented as a muſician;" together with the expreſsion, "of vomiting againſt Heaven," (which ſeems to have been uſed in ſome foregoing lines of this ſpeech, though they are now loſt) are cenſured by LONGINUS as ſupertragical *.

The ſentiments which that Prince of Critics entertained of theſe extravagancies in language, well deſerve our regard: "Such Writers as theſe, "ſays he, when they fancy themſelves inſpired, "miſtake childiſh folly for divine enthusiaſm. "This unnatural tumor, above all other faults "in writing, ſeems moſt difficult to be avoided; "for all who would reach the Sublime, are "driven, I know not how, by nature upon this "other extreme, to eſcape the imputation of "languid and dry Writers; following the maxim, "That in great attempts it is glorious even to "fall. But ſtill all tumors, whether in the body "or

* Και καμινε χωσι μακιστον σελας.
Ει γαρ τιν' εστυχον οψομαι μονον,
Μιαν παρειρας πλεκλαινην χειμαρροον,
Στεγην πυρωσω, και καλανθρακωσομαι.
Νυν δ' ε κεκραλα πω το γενειον μελω.

Ου τραγικα ετι ταυλα, αλλα παρατραγωδα, "αι πλεκλαιναι," και το "προ ωρανον εξεμειν," και το τον Βορεαν "αυλητην" ποιειν. LONGIN. *de Sublimitate*, § 3.

" or in composition, are diſorders. They are " empty and delusive, and produce the contrary " effects to what they pretend. *Nothing is drier*, " ſays the proverb, *than a dropſical body* *."

" Tropes, ſays HERMOGENES, are weighty and " ſublime; but there is no ſmall danger in the uſe " of them, for the goodneſs of Tropes lies in their " moderation; as when DEMOSTHENES ſays, *they* " *exerted a good hope*, whereas he could have ſaid " in plain language, *they hoped for what is good.* " How obſervable is it, ſetting aside the Ora- " tor's vehemence, that by the mediocrity of the " expreſsion, *they exerted*, that the Trope in a " manner eſcapes us? Tropes of this kind I " call moderate. But if Tropes exceed the com- " mon meaſure, they give a rough caſt to our " language; as when DEMOSTHENES ſays, *the* " *cities are ſick*; and therefore he ſaw the neces- " sity of explaining himſelf, and accordingly " what he adds concerning the heads of their ci- " ties being corrupted by bribes, and the other " things that follow, explain what he means by " *the cities being ſick.* But if Tropes riſe ſtill " higher,

* Πολλαχυ γαρ ενθυσιαν εαυτοις δοκυντες, υ βακχευυσιν, αλλα παιζυσιν. Ολως δ' εοικεν ειναι το οιδειν, εν τοις μαλιστα, δυσφυλακτοτατον· φυσει γαρ απαντες οι μεγεθυς εφιεμενοι, φευγοντες αθενειας και ξηροτητ@· καταστωσιν, υκ οιδ' οπως επι τυθ' υποφερονται, πειθομενοι τω,

Μεγαλως απολιδανειν ομως ευγενες αμαρτημα. Κακοι δε ογκοι, και επι σωματων και λογων, οι χαυνοι και αναληθεις, και μηποτε περιστανται ημας εις τυναντιον· " υδεν γαρ φασι ξηροτερον υδρωπικυ." LONGIN. *de Sublimitate*, § 3.

" higher, they render our diſcourſes hard, as " may be inſtanced in expreſsions of the ſame " Orator; as, *they are enervated --- he ſells him-* " *ſelf --- they peel their country.* But when our " Metaphors are wrought to a pitch beyond all " this, our language becomes ſtupid and con- " temptible. You will meet with no example " of this kind in DEMOSTHENES, for indeed there " is none; but our blockiſh Rhetoricians abound " with them." What follows in HERMOGENES, may be considered as a ſtroke of pleaſant humour, or rather, if we may judge from the context, of the keeneſt indignation; " for they (the " blockiſh *Rhetoricians*) call Vultures living ſe- " pulchres, in which they themſelves well de- " ſerve to be buried; and we might inſtance in " many more ſuch like frigid expreſsions which " are uſed by them *."

§ 7.

* Και μην και αι τροπικαι λεξεις σεμναι και διοϛκωμεναι. Κινδυνω δε εν ταυταις ου μικρω περι την χρησιν. Αι μεν γαρ μετριως εχουσαι ποιουσι τον λογον σεμνον. Οιον, " την αγαθην προβαλλομενης ελπιδα," αντι του, τα αγαθα ελπιζοντας. Ορας οτι δια το σφοδρα εχειν μετριως το προβαλλομενους, ωδε εμφαινεται η τροπη; αι μετριως μεν αν εχουσαι, τοιαυται εισιν. Ει δε υπερβαιεν τι του μετριου, τραχυνουσι τον λογον. Οιον, " αι δε πολεις ενοσουν." Διο και εξηγησεως αυτω εδεησε. Το γαρ των μεν εν τω πολιτευεσθαι και πρατ̃ειν δωροδοκουντων, και τα εξης, του " ενοσων" εϛιν εξηγητικα. Ει δε υπερβαιεν επι πλεον αι τροπαι, σκληροτερον ποιουσι τον λογον. Ωσπερ και το, " εκνενευρισμενοι," και το, " πεπρακως εαυτον," και το, " λωποδυτειν την ελλαδα." Περαιτερω δε τουτων ει προελθοιεν, και παχυτερον και ηχεδον ευτελεϛερον αυτον ποιουσι. Παραδειγμα τουϛον Δημοσθενικον

§ 7. Tropes may become faulty by being too mean and low. As Tropes ſhould not ſwell into a vain and wild extravagance, ſo neither ſhould they ſhrivel into a minute and contemptible littleneſs. We ſhould neither like children pleaſe ourſelves with blowing bubbles, and trying what an ample figure and pompous appearance we can give to what is in itſelf ſmall and trifling, nor ſhould we, like a cold blaſt upon the opening buds and expanding bloſſoms of the ſpring, debaſe a grand and important ſubject by the introduction of groveling and inadequate Tropes. To call an hill "a ſtony wart," is a diminutive Trope, and condemned by QUINTILIAN *. And may we not range in the ſame claſs the expreſſions concerning the world, that it is *an earthly dunghil*, and concerning the clouds, that they are *an etherial cullendar*, becauſe water deſcends from them in drops or ſlender ſtreams? We may meet with ſuch paſſages in a theological Writer, as, *ſqueezing of parables*, *thruſting religion by*, *ſharking ſhifts*, and the world at the laſt Judgment *cracking about our ears*; all which expreſſions appear to be miſerably diſproportioned to the ſacred

Δημοσθενικὸν μεν ουκ αν λαβοις, ουδε γαρ εστι. Παρα δε τοις ὑποξυλοις του τοισι σοφισταις παμπολλα ευροις αν. Ταφους τε γαρ εμψυχους τους γυπας λεγουσιν, ωνπερ εισι μαλιστα ἀξιοι, και ἀλλα ταυτα ψυχρευονται παμπολλα. HERMOGEN. de *Ideis*, lib. i. in *Capit. de Gravit.*

* Sunt quædam etiam humiles tranſlationes; ut, *Saxea eſt verruca.* Lib. viii. cap. 1.

ſacred and ſolemn ſubjects to which they relate.

§ 8. We ſhould guard againſt all far-fetched and obſcure Tropes. Let the materials out of which our Tropes are formed lie within the reach of every perſon's underſtanding, if poſsible, and not coſt the learned pains to inveſtigate their propriety, and leave the unlearned only a company of hard unintelligible words on which to ruminate, when they ſhould gain from our diſcourſes clear and profitable ideas. If a man, ſpeaking of an houſe of debauchery, ſays, it is *a dangerous rock of youth*, the relation lies eaſy to an ordinary underſtanding; but if he calls it *a Syrtes of youth*, the Trope is far-fetched and obſcure, becauſe few know that the *Syrtes* are quick-ſands on the coaſt of *Africa*, which ſwallow up the ſhips that are caſt upon them. QUINTILIAN will not admit that "hoary hairs ſhould be ſtiled the ſnow of the head, or that JUPITER ſhould be ſaid to foam the wintry *Alps* with a white ſnow *." If we were to remove into an hot country, where ice and ſnow were never known, we ſhould ſee the impropriety of addreſsing the common people in Tropes, taken from the coldneſs or brittleneſs of ice, or from the purity or quick-diſſolving quality of the ſnow; and juſt as abſurd is it for perſons in a popular diſcourſe to make uſe

* Sunt & duræ, id eſt, à longinquâ ſimilitudine ductæ; ut *Capitis nives, & Jupiter hybernas cana nive conſpicuit Alpes.* Lib. viii. cap. 6. § 1.

uſe of Tropes beyond the reach of common capacities.

§ 9. Another fault of Tropes conſiſts in their being harſh and unſuitable to what they would repreſent. There ought to be care taken that there be an agreement or analogy between the Trope and the proper word for which it ſtands; for when there is not this relation, our expreſſions will be uncouth and unpleaſant, if not abſolutely ridiculous. "It is proper, ſays ARISTOTLE, that our Epithets and Tropes ſhould "be ſuitable. This ſuitableneſs is founded on "proportion. If there is not a ſuitableneſs, the "beauty of our language is loſt; for when contraries are placed together, they become more "flagrant. It behoves us to consider, as a purple veſt is the proper dreſs of a ſtripling, what "is the proper array of an ancient perſon, for "the ſame habit does not become both *." ARISTOTLE cenſures DIONYSIUS ÆNEAS for calling Poetry the *Noiſe of Calliope* †; and every one perceives that DIONYSIUS ſhould have choſen a word

* Δει δε και τα επιθετα, και τας μεταφορας αρμοττουσας λεγειν· τυτο δ' εσται εκ τυ αναλογον, ει δε μη, απρεπες φαινεται, δια το παραλληλα τα εναντια μαλιστα φαινεσθαι· αλλα δει σκοπειν ως νεω φοινικις, υτω γερονλι τι ου γαρ η αυτη πρεπει εσθης. ARISTOT. *Rhetor.* lib. iii. cap. 2. § 3.

† Εστι δε και εν ταις συλλαβαις αμαρτια, εαν μη ηδειας η σημεια φωνης· οιον Διονυσιος προσαγορευει ο χαλκους εν τοις ελεγειοις, κραυγην Καλλιοπης. ARISTOT. *Rhetor.* lib. iii. cap. 2. § 3.

a word that expreſsed the ſoft warbling of a musical voice, and not a word that was as well fitted to deſcribe the roar of a tumultuous ocean, or the clangor of a warlike trumpet. Who would think that *Nature's confectioner whoſe ſuckets are moiſt alchymy*, ſhould be the deſcription of a bee gathering honey? And it may ſurpriſe us to hear an admirer of the Muſes ſaying,

A waving ſea of heads was round me ſpread,
And ſtill freſh ſtreams the gazing deluge fed,

and intending nothing more by this circumlocutory manner of expreſsion, than there was *a great croud of people.*

I have ſeen a Sermon upon thoſe words, *Iſaiah* xxv. 6. in which the Preacher, mentioning ſeveral diſhes in the *feaſt of fat things* ſpoken of in the prophecy, introduces one the moſt improper ſure that could be deviſed, that of *the grave and death conquered.* How *the grave* could be considered as a part of an entertainment, or *death*, above all things, ſhould be brought in as a diſh at a *feaſt of fat things*, is beyond the power of all imagination to conceive.

§ 10. We ſhould guard againſt every Trope that may appear in the leaſt degree finical and fantaſtical. Our Tropes ſhould be bold and manly, free and natural, without being ſtiffened by affectation, or ſubtiliſed by a puerile and trifling fancy. Among the number of finical or fantaſtical Tropes, we may reckon an inſtance produced

produced by ARISTOTLE from GORGIAS, who, inſtead of ſaying new buſineſſes, calls them green and freſh-bleeding buſineſſes *. LONGINUS tells us, that the following paſſage of PLATO was cenſured by the Critics: "Is it not eaſy to conceive, "ſays PLATO, that a city ſhould be tempered "like a cup? The inflaming God of Wine is "infuſed into the cup, and rages in it, but he "is chaſtiſed by another ſober Deity, mingles "in a lovely fellowſhip with him, and affords "an healthy and temperate draught. To call, "adds LONGINUS, the Water *a ſober Deity*, and "the infuſion of the water into wine *chaſtiſement*, "is the language, ſay the Critics, of a Poet not "very ſober himſelf." To the claſs of finical and fantaſtical Tropes, we may refer the following deſcriptions of the ſeveral parts of the Creation; *the emboſſings of mountains, the enameling of leſſer ſeas, the open-work of the vaſt ocean, and the fret-work of the rocks.* They are Tropes that may

* Ασαφεις δε αν πορρωθεν· οιον Γοργιας "χλωρα και εναιμα τα πραγματα." ARIST. *Rhetor.* lib. iii. cap. 3. § 4.

Επι γαρ τυτοις και τον Πλατωνα εχ ηκιστα διασυρεσι, πολλακις ωσπερ υπο βακχειας τινος των λογων, εις ακρατες και απηνεις μεταφορας και αλληγορικον τομφον εκφερομενον. "Ου γαρ ραδιον επινοειν, φησιν, οτι πολιν ειναι δει δικην κρατηρος κεκραμενην; ὃ μαινομενος μεν οινος εγκεχυμενος ζει, κολαζομενος δε υπο νηφοντος ετερυ θευ, καλην κοινωνιαν λαβων, αγαθον πομα και μετριον απεργαζεται." "Νηφοντα" γαρ, φασι, "θεον" το υδωρ λεγειν, "κολασιν" δε την κρασιν, ποιητυ τινος των οντι εχι νηφοντος εστι. LONGINUS *de Sublimitate*, § 32.

may be branded with ſomething more than being finical and fantaſtical, though they may undoubtedly merit ſuch a cenſure, which we meet with in Mr BERNARD GILPIN's *Life*, ſpoken by an High Sheriff at *Oxford* to the Students: "Arriving, "ſays he, at the mount of St *Mary*, in the ſtony "ſtage where I now ſtand, I have brought you "ſome fine biſcuits carefully conſerved for the "Chickens of the Church, the Sparrows of the "Spirit, and the ſweet Swallows of Salvation."

Such ſtudied ornaments and pedantic conceits are unworthy a place in our compoſitions; and they ſhould be carefully avoided by all, but eſpecially by ſuch as have a lively fancy, and a turn for wit and humour.

Such labour'd nothings in ſo ſtrange a ſtile,
Amaze th' unlearn'd, and make the learned ſmile *.

Let the peace of oblivion brood over ſuch traſh, and may they never be called into remembrance, except to excite our diſlike, and double our caution.

§ 11. Let us avoid all filthy and impure Tropes. We ſhould take heed that no Tropes we make uſe of, either as to ſound or ſenſe, convey any idea that will not be agreeable to a chaſte mind, or make any treſpaſs upon delicacy. Let us borrow our Tropes from what we find moſt pleaſing to the ear, the eye, and the

* POPE's *Eſſay on Criticiſm*, line 326.

other ſenſes. "Tropes, ſays ARISTOTLE, are "to be taken from thoſe things which are agree-"able, whether in ſound, or touch, or ſight, or "any other ſenſe *." CICERO will not admit that the commonwealth ſhould be ſaid to be *emaſculated by the death of* AFRICANUS, nor that another perſon ſhould be called *the dung of the court* †. QUINTILIAN by no means approves of the ſaying of an Orator, that *ſuch a perſon had lanced the biles of the commonwealth* ‡. "I cannot "ſee HORACE's genius, ſays the Archbiſhop of "CAMBRAY, in this low piece of ſatire,

Proſcripti regis Rupili pus atque venenum;

"and we ſhould be apt to ſtare at the reading of "it, if we did not know the Author ‖.

LONGINUS's remarks and inſtructions upon this head are very juſt: "It by no means, ſays "he,

* Τας δε μεταφορας εντευθεν οιστεον απο καλων, η τη φωνη, η τη δυναμει, η τη οψει, η αλλη τινι αισθησει. ARISTOT. *Rhetor.* lib. iii. cap. 2. § 4.

† Nolo morte dici Africani caſtratam eſſe rempublicam; nolo ſtercus curiæ dici Glauciam: quamvis ſit ſimile, tamen eſt in utroque deformis cogitatio ſimilitudinis. CICER. *de Orat.* lib. iii. § 41.

‡ Non enim probem illud quoque veteris Oratoris: perſecuiſti reipublicæ vomicas. QUINTIL. lib. viii. cap. 6. § 1.

‖ Letter to the *French* Academy. This line of HORACE in plain *Engliſh* may be rendered *the filth* (the word ſignifying the corrupt matter iſſuing from a ſore) *and the poiſon of the proſcribed King* RUPILIUS; HORACE thereby intending the railing or abuſive tongue of RUPILIUS. HORAT. *Sat.* lib. i. ſat. 7. ver. 1.

" he, becomes us to sink into sordid and impure
" terms, unless we are compelled by an unavoid-
" able necessity; but we should make a choice
" of words correspondent to the dignity of the
" subject; and should imitate nature in her for-
" mation of the human fabric, who has not
" placed the parts of our frame which are inde-
" cent to mention, nor the vents of the body in
" open sight, but has concealed them as much
" as possible; and, as ZENOPHON observes, re-
" moved the channels to the greatest distance
" from the eyes, thereby to preserve inviolable
" the beauty of her workmanship *."

§ 12. Having given an account of the nature of Tropes in general, I shall conclude the chapter with two observations.

First, If we would have a distinct and full idea of the beauty of a Trope, let us substitute the natural expressions in the room of the tropical, and divest a bright phrase of its ornaments, by reducing it to plain and simple language, and then observe how much we abate the value of the

 discourse.

* Ου γαρ δει καταγλαν εν τοις υψεσιν εις τα ρυπαρα και εξυ-
βρισμενα, αν μη σφοδρα υπο τινος αναγκης συνδιωκωμεθα· αλλα
των πραγματων πρεποι αν και τας φωνας εχειν αξιας, και μι-
μειδαι την δημιουργησασαν φυσιν του ανθρωπου, ητις εν ημιν τα
μιρη τα απορρητα ουκ εθηκεν εν προσωπω, ουδε τα του παν-
ος ηκα περιηθηματα· απεκρυψατο δε, ως ενην, και, κατα τον Ξε-
νοφωντα, "της τουτων οτι πορρωτατω οχετους απεστρεψεν," αδα-
μην καταισχυνασα το του ολου ζωου καλλος. LONGIN. *de Sublimitate*, § 43.

diſcourſe. Of this method CICERO gives us an example;

— "O live, ULYSSES, while you may,
"Snatch the laſt glimpſes of the golden day.

"The Poet does not ſay, *take* or *ſeek* (for either "of thoſe words would intimate delay on the "part of the ſpeaker, as hoping that ULYSSES "would live ſome time longer) but *ſnatch*. This "word agrees with what is ſaid before, *while* "*you may* *."

Secondly, Tropes and metaphorical expreſsions are uſed, according to the obſervation of Mr BLACKWALL, "either for *neceſſity*, *emphaſis*, or "*decency*. For *neceſſity*, when we have not pro-"per words to declare our thoughts; for *empha-*"*ſis*, when the proper words we have are not ſo "comprehensive and ſignificant; for *decency*, "when plain language would give offence and "diſtaſte to the Reader †."

* —— Vive, Ulyſſes, dum licet
Oculis poſtremum lumen radiatum rape.

Non dixit *cape*, non *pete*; haberet enim moram ſperantis diutius eſſe ſeſe victurum, ſed *rape*; hoc verbum eſt ad id aptatum, quod ante dixerat, — *dum licet*. CICER. *de Orat.* lib. iii. § 40.

† BLACKWALL's *Introduction to the Claſſics*, part ii. chap. i.

CHAPTER

CHAPTER II.

The METAPHOR considered.

§ 1. *The definition of a Metaphor.* § 2. *How distinguished from a Trope, or how it appears to be only a species of the Trope.* § 3. *How distinguished from a Comparison.* § 4. *What necessary to constitute a Metaphor or Comparison.* § 5. *Which to be preferred, the Metaphor or Comparison, and upon what account.* § 6. *Instances of Metaphors from Scripture.* § 7. *Encomiums upon the Metaphor, by* CICERO, ADDISON, LONGINUS, *and* ROLLIN. § 8. *The Metaphor requires wisdom and delicacy to manage it.* § 9. *We should take heed our Metaphors are not inconsistent.* § 10. *The indulgence and privilege in the use of Metaphors considered and confirmed by examples.* § 11. *Method how to avoid inconsistent Metaphors.* § 12. *Instances of inconsistent Metaphors in Authors of the first reputation,* DODDRIDGE, YOUNG, TILLOTSON, ADDISON, *and* CICERO. § 13. *Examples of beautiful Metaphors from* DODDRIDGE, YOUNG, TILLOTSON, ADDISON, *and* CICERO. § 14. *Metaphors not to be pursued too far; with instances of faults of this kind.* § 15. *Metaphors*

not to be ſtrained: this obſervation ſupported by inſtances. § 16. *Metaphors moſt beautiful when they admit a double or treble reſemblance, with examples.*

§ 1. *A Metaphor* * *is a Trope, by which a word is removed from its proper ſignification into another meaning upon account of Compariſon* †.

§ 2. A *Metaphor* is diſtinguiſhable from a Trope; or rather, ſhews itſelf to be only a ſpecies of the Trope, by this property eſſential to its nature, that it is uſed *upon account of Compariſon.* Was it not for this peculiarity, a *Metaphor* would not differ from the general nature of a *Trope*; but by this additional article in its definition, it is evidently only a particular ſort of *Trope:* as for inſtance, the *Metaphor* differs from the *Synecdoche*, which, though a *Trope*, yet is not at all deſigned for compariſon; as when by the word *roof*, we intend an *houſe*, we have no idea of ſimilitude, but only make a part of a thing ſtand for the whole.

§ 3. Though a Metaphor is a Trope, by which a word is removed from its proper ſignification upon the account of compariſon, yet it is not to be

* From μεταφερω, *I tranſlate*, or *tranſfer.*

† Metaphora eſt Tropus, quo verbum à propriâ ſignificatione in alienam transfertur ob ſimilitudinem. Voss. *Rhetor. Contract.* lib. iv. cap. 4. § 1.

be considered as a *compariſon* (by a compariſon underſtanding a Figure in *rhetoric*) or at leaſt is diſtinguiſhable from it, as it drops the ſigns of *compariſon*. "A Metaphor, ſays QUINTILIAN, "is ſhorter than a compariſon, and differs from "it in this particular, that the one is compared "to the thing we deſign to expreſs, and the "other is put for it. It is a compariſon, when "I ſay of a man that he acted like a lion, and a "metaphor, when I ſay he is a lion *."

§ 4. In every compariſon three things are requiſite, two things that are compared together, and a third in which the ſimilitude or reſemblance between them conſiſts. To keep to the example of QUINTILIAN, if we ſay of a ſoldier that he acts like a lion, or that he is a lion, the ſenſe is plainly this, that as a lion oppoſes his enemy with an undaunted firmneſs, ſo the ſoldier fights with a like invincible bravery. Here are three ideas, a ſoldier, a lion, and the likeneſs between them. We may add farther from the example, that it is evident, according to what we juſt now obſerved, that the real difference between a Metaphor and a Compariſon lies in this, that a Metaphor has not the ſigns of compariſon which are expreſsed in that figure of rhetoric, which is

* In totum autem Metaphora brevior eſt quam ſimilitudo; eoque diſtat quod illa comparatur rei quam volumus exprimere; hæc pro ipſa re dicitur. Comparatio eſt, cum dico feciſſe quid Hominem ut Leonem; tranſlatio, cum dico de Homine Leo eſt. QUINTIL. lib. viii. cap. 6. § 1.

called a Compariſon: or, as CICERO ſays, "a "Metaphor is a Compariſon reduced to a ſingle "word *."

§ 5. If we were to inquire which of the two is to be preferred, the Metaphor or the Compariſon, Mr MELMOTH, with his uſual elegancy, would anſwer us. "I prefer, ſays he, the Me-"taphor to the Simile, as a far more pleaſing "method of illuſtration. In the former, the "action of the mind is leſs languid, as it is em-"ployed at one and the ſame inſtant in compar-"ing the reſemblance with the idea it attends; "whereas in the latter, its operations are more "ſlow, being obliged to ſtand ſtill as it were, in "order to contemplate firſt the principal object, "and then its correſponding image †."

§ 6. Inſtances of Metaphors from Scripture might be produced in vaſt variety. Thus our bleſſed LORD is called *a vine*, *a lamb*, *a lion*, &c. Thus men, according to their different diſpoſitions, are ſtiled *wolves*, *ſheep*, *dogs*, *ſerpents*, &c. And indeed Metaphors not only abound in the ſacred Writings, but they overſpread all language; and the more carefully we examine Authors, not only Poets but Philoſophers, the more ſhall we diſcover their free and large uſe of Metaphors,

* Similitudinis eſt ad verbum unum contracta brevitas. CICER. *de Orat.* lib. iii. § 39.

† FITZ-OSBORNE's *Letters*, vol. ii. page 45, 46.

taphors, taken from the arts and ſciences, the cuſtoms of mankind, and the unlimited fields of nature.

§ 7. It may not be amiſs to recollect what high and ſuperlative encomiums have been beſtowed by ſome of the greateſt Authors upon Metaphors, and for what reaſons. CICERO ſays, "that amidſt the greateſt riches of language, "men are more eſpecially charmed with Meta- "phors, if they are conducted with a happy "judgment." He reſolves this "pleaſure into "the diſplay we hereby make of our own genius, "in that we paſs over what is common, to ac- "quire what is new and foreign; or to the na- "ture of the Metaphor, in that it raiſes new "ideas, and yet does not lead off our minds "from our ſubject; or becauſe every Metaphor "is addreſsed to the ſenſes, and eſpecially to "the ſight, which is the keeneſt of them all †." As an echo to this great Writer of antiquity, a celebrated Modern ſays, "that the pleaſures of "the imagination are not wholly confined to "ſuch

† In ſuorum verborum maxima copia, tamen homines aliena multò magis, ſi ſunt ratione tranſlata, delectant. Id accidere credo, vel quod ingenii ſpecimen eſt quoddam, tranſilire ante pedes poſita, & alia longè repetita ſumere; vel quod is qui audit, aliò ducitur cogitatione, neque tamen aberrat; quæ maxima eſt delectatio; vel quod ſingulis verbis res, ac totum ſimile conficitur; vel quod omnis tranſlatio quæ quidem ſumta ratione eſt, ad ſenſus ipſos admovetur, maximè oculorum quæ eſt acerrimus. CICER. *de Orat.* lib. iii. § 40.

" ſuch particular authors as are converſant in " material objects, but are often to be met with " among the polite maſters of Morality, Criti- " ciſm, and other ſpeculations abſtracted from " matter, who, though they do not directly treat " of the viſible parts of nature, often draw from " them their Similitudes, Metaphors, and Alle- " gories. By theſe allusions, a truth in the un- " derſtanding is as it were reflected by the ima- " gination; we are able to ſee ſomething like " colour and ſhape in a notion, and diſcover a " ſcheme of thoughts traced out upon matter. " And here the mind receives a great deal of ſa- " tisfaction, and has two of its faculties grati- " fied at the ſame time, while the fancy is co- " pying after the underſtanding, and tranſcrib- " ing ideas out of the intellectual world into the " material. Allegories, when well choſen, are " like ſo many tracks of light in a diſcourſe, that " make every thing about them clear and beau- " tiful. A noble Metaphor, when it is placed " to advantage, caſts a kind of glory round it, " and darts a luſtre through an whole ſen- " tence *."

LONGINUS ſhews, " that Tropical expreſsions " contain a grandeur in their own nature, and " that Metaphors conſtitute the ſublime, and are " more eſpecially adapted to enliven pathetic, " and ennoble deſcriptive compoſitions †."

I ſhall

* *Spectator*, Vol. vi. N° 421.

† Αποχρη δε τα δεδηλωμενα, ως μεγαλαι την φυσιν εισιν αι τροπικαι,

I ſhall only add, that the very ſenſible and ingenious Monſieur ROLLIN ſays, "That the Me-
" taphor gives moſt ornament, ſtrength, and
" grandeur to a diſcourſe. The moſt exquiſite
" expreſsions are generally metaphorical, and
" derive all their merit from this figure. It in-
" riches a language in ſome meaſure with an in-
" finity of expreſsions, by ſubſtituting the figu-
" rative in the room of the ſimple and plain: it
" throws a great variety into the ſtile: it raiſes
" and aggrandiſes the moſt minute and common
" things: it gives us a great pleaſure by the in-
" genious boldneſs with which it ſtrikes out in
" queſt of expreſsions, inſtead of the natural
" ones which are near at hand: it deceives the
" mind agreeably, by ſhewing it one thing, and
" meaning another. In fine, it gives a body,
" if we may ſo ſay, to the things that are ſpiri-
" tual, and makes them almoſt the objects of
" hearing and sight, by the ſenſible images it
" delineates to the imagination *."

Thus we find that the celebrated Writers of ancient and modern times unite in the higheſt praiſes of Metaphors: and indeed whoever duly conſiders their nature, muſt confeſs, that of all the flowers that embelliſh the regions of Eloquence, there is none that riſes to ſuch an eminence, that bears ſo rich and beautiful a bloſ-
ſom,

τροπικαι, και ως υψηλοποιον αι μεταφοραι, και οτι οι παθητικοι και φραστικοι κατα το πλειστον αυταις χαιρουσι τροποι. LONGIN. *de Sublimitate*, § 32.

* ROLLIN on the *Belles Lettres*, Vol. ii. p. 142.

ſom, that diffuſes ſuch a copious and exquiſite fragrance, or that ſo amply rewards the care and culture of the Poet or the Orator, as the Metaphor.

§ 8. But though the Metaphor is ſo excellent and lovely a Trope, when happily produced and nurtured, yet it requires much wiſdom and delicacy to conduct it; and as nothing is more pleaſing than a good and well-regulated Metaphor, ſo there is nothing more diſguſtful than a Metaphor ill-choſen and ill-conducted, according to the old maxim, *Corruptio optimi eſt peſſima.*

§ 9. Two things ought to be eſpecially regarded as to Metaphors, that they are not in the leaſt degree inconſiſtent, and that they are not purſued too far.

We ſhould take heed that our Metaphors are not in the leaſt degree inconſiſtent. After we have begun a Metaphor, we are to beware leſt we ſpoil it, by introducing ſomething repugnant and diſſimilar to the firſt image. Sometimes we ſhall find in Metaphors, when they compoſe a ſentence or ſentences, a company of Subſtantives, Adjectives and Verbs, whoſe meanings can no more accord with one another, than the iron and clay in the feet of the image in NEBUCHADNEZZAR's dream. "Many perſons, ſays QUINTILIAN, when they have ſet out with a tempeſt, have ended with a conflagration; and thus the effect of all has been a moſt ſhameful incon-

" inconsiſtency *." Were there never ſuch expreſsions uſed, either from the pulpit or the preſs, or both, as that of calling GOD *a fountain of bowels?* or that ſuch a virtue is *an eſſential branch of a Chriſtian's walk?* or that *many evils flow from ſuch a root?* or *why ſhould we dabble in dry controverſy?* Have not the merits of our bleſsed LORD been ſtiled *the rock of ſalvation*, on which we are *to caſt anchor?* when the idea of caſting anchor upon a rock is abſolutely abſurd; and were it attempted by a veſsel in a ſtorm, would end in its deſtruction. Theſe inſtances may ſerve to ſhew what I intend by inconsiſtent Metaphors; and upon the ſlighteſt conſideration the mind diſcovers their miſerable incongruity.

§ 10. But at the ſame time we ſhould be careful to preſerve an harmony in our Metaphors, and beware how we heap together in the ſame ſentence diſcordant images; it may be proper we ſhould leave a full ſcope for rhetorical indulgence and privilege. To this end let it be obſerved, that we may on the ſame ſubject, and in a manner in the ſame breath, introduce very different Metaphors, without expoſing ourſelves to any juſt cenſure for mixing and confounding them. LONGINUS

* Nam id quod imprimis eſt cuſtodiendum, ut quo ex genere cœperis tranſlationem hoc deſines. Multi enim cum initium à tempeſtate ſumpſerunt incendio aut ruina finiunt; quæ eſt inconſequentia rerum fœdiſſima. QUINTIL. lib. viii. cap. 6. § 2.

GINUS obſerves, that " as to the number of Me-
" taphors, CECILIUS ſeems to agree with them
" who are for reſtraining them to two or three
" at the moſt. DEMOSTHENES, adds LONGINUS,
" is our ſtandard in theſe matters. The time of
" using them is when the paſsions ruſh like a
" torrent, and bear along with them a multi-
" tude of Metaphors as neceſsary for the occa-
" sion. Men, ſays DEMOSTHENES, *contami-*
" *nated*, *peſtilent*, *crouching*, who have every
" ſoul of them mangled their country, and drank
" away its freedom in healths, firſt to PHILIP,
" and now to ALEXANDER; who meaſure their
" happineſs by their belly, and the gratification
" of the moſt brutiſh luſts; who have over-
" thrown that Liberty, and diſdain of a Maſter
" over us, which were formerly eſteemed by
" the *Grecians* the ſtandard and teſt of felicity.
" Here, in a cluſter of Tropes, the indignation
" of the Orator burſts out againſt theſe trai-
" tors: --- I aver that ſeaſonable and vehement
" paſsions, and a noble ſublimity, are a ſuffi-
" cient apology for the number and boldneſs of
" Metaphors; for, it is natural for the paſsions
" and ſublimity, by their own impetuous violence,
" to ſeize and carry all before them, and therefore
" as by an abſolute neceſsity they challenge the
" boldeſt Metaphors; nor will they give leiſure for
" the Hearer to cavil againſt their number, as they
" inſpire him with all the ardor of the Speaker *."

The

* Περι δε πληθυς και μεταφορων, ο μεν Κεκιλιος εοικε συγ-
κατα-

The ingenious Translator of LONGINUS, the Rev. Mr WILLIAM SMITH, in a note upon the paſsage which LONGINUS quotes from DEMOSTHENES, obſerves, "that DEMOSTHENES in this inſtance "burſts not out upon the traitorous creatures of "PHILIP with ſuch bitterneſs and ſeverity, and "ſtrikes them not dumb with ſuch a continua-"tion of vehement and cutting Metaphors, as "St JUDE treats ſome profligate wretches in his "Epiſtle, *ver.* 12, 13. *Theſe are ſpots in your "feaſts of charity, when they feaſt with you, feed-"ing themſelves without fear. Clouds they are "without water, carried about of winds; trees, "whoſe fruit withers, without fruit, plucked up by "the roots: raging waves of the ſea, foaming out "their*

κατατιθεσθαι τοις δυο, η το πλειστον τρεις επι ταυτη νομοθετησι τατλεσθαι. Ο γαρ Δημοσθενης ορθ· και των τοιουτων· ο της χρειας δε καιρ·, ενθα τα παθη χειμαρρη δικην ελαυνεται, και την πολυπληθειαν αυτων, ως αναγκαιαν ενταυθα, συνεφελκεται. "Ανθρωποι, φησι, μιαροι, και αλαστορες, και κολακες ηκρωτηριασμενοι τας εαυτων εκαστοι πατριδας, την ελευθεριαν πραπεπωκοτες, προτερον μεν Φιλιππω, νυνι δε Αλεξανδρω, τη γαστρι μετρουντες και τοις αισχιστοις την ευδαιμονιαν· την δ' ελευθεριαν και το μηδενα εχειν δεσποτην, α τοις προτερον ελλησιν οροι των αγαθων ησαν και κανονες, ανατετροφοτες." Ενταυθα τω πληθει των τροπικων ο καιρ· των προσδοκων επιπροσδει τη Ρητορ· θυμ·— Εγω δε και ταυτα μεν αποδεχομαι, ομως δε πληθος και τολμης μεταφορων τα ευκαιρα και σφοδρα παθη, και το γενναιον υψ· ειναι φημι ιδια τινα αλεξιφαρμακα· οτι τω ροθιω της φορας ταυτι συφυκεν απαντα τ' αλλα παρασυρειν και προωθειν, μαλλον δε και ως αναγκαια παντως εισπρατλεσθαι τα παραβολα· και ουκ εα την ακροατην σχολαζειν περι του τη πληθους ελεγχον, δια το συνεθεσιαν τω λεγοντι. LONGIN. *de Sublimitate*, § 32.

" *their own ſhame; wandering ſtars, to whom is* " *reſerved the blackneſs of darkneſs for ever.* By " how much, adds Mr SMITH, the bold defence " of Chriſtianity againſt the leud practices, " inſatiable luſts, and impious blaſphemies of " wicked and abandoned men, is more glorious " than the defence of a petty State againſt the " intrigues of a foreign Tyrant; or by how " much more honourable and praiſe-worthy it is " to contend for the glory of GOD and Religion, " than the reputation of one Republic; by ſo " much does this paſsage of the Apoſtle exceed " that of DEMOSTHENES, commended by LON- " GINUS for force of expreſsion, livelineſs of al- " luſion, and height of ſublimity."

Such are the liberties we may take within the bounds allotted us, or without a reproach upon our Metaphors as inconſiſtent. Each one of the characters of thoſe wicked men whom St JUDE deſcribes may be considered as composing a diſtinct ſentence. The ſenſe is the ſame as if the Apoſtle had ſaid, *They are ſpots in your feaſts of charity -- They are clouds without water -- They are trees without fruit*, &c. and conſequently, as there is an harmony of Metaphor in the ſame ſentence, there is all that Rhetoric demands. The diſcordancy of images, which we ſhould ever guard againſt, would have taken place, if the men that were ſaid to be *trees without fruit*, were declared as ſuch to be *foaming out their own ſhame*; or if they who were deſcribed as *raging waves of the ſea*, were in the ſame connexion ſaid to be *without fruit, plucked up by the roots.*

roots. But this is not the caſe. Every freſh character, though of the ſame perſons, makes a complete ſentence, and that ſentence is conſtituted of conſiſtent images. The ſacred indignation of the Apoſtle blazes out and ceaſes, blazes out and ceaſes again, till he has finiſhed his account of thoſe moſt profligate wretches whoſe characters he was repreſenting. How different is all this from that jumble of Metaphors which the *Spectator* ſo humorously deſcribes, when he ſays, "that an unſkilful Author "ſhall run Metaphors ſo abſurdly into one ano-"ther, that there ſhall be no ſimile, no agree-"able picture, no apt reſemblance, but confu-"ſion, obſcurity, and noiſe! Thus have I known "an Hero compared to a Thunderbolt, a Lion, "and the Sea; all and each of them proper Me-"taphors for Impetuoſity, Courage, or Force: "but by bad management it hath ſo happened, "that the Thunderbolt hath overflowed its banks, "the Lion hath darted through the ſkies, and "the Billows have rolled out of the *Libyan* de-"ſert †."

§ 11. As the beſt help that I know of to direct us in the management of Metaphors, and to keep us clear of the rocks upon which others have ſplit, take the following paſſage from the *Spectator*. "An image, ſays the ingenious Writer, "taken from what acts upon the ſight, cannot

† *Spectator*, N° 595.

" without violence be applied to the hearing,
" and ſo of the reſt. It is no leſs an impropriety
" to make any being in nature or art to do any
" thing in its metaphorical ſtate, which it can-
" not do in its original. I ſhall illuſtrate what
" I have ſaid by an inſtance, which I have read
" more than once in controverſial Writers. *The*
" *heavy laſhes*, ſays a celebrated Writer, *that*
" *have dropped from your pen*, &c. I ſuppoſe this
" gentleman, having frequently heard of *gall*
" *dropping from a pen*, and *being laſhed in a ſatire*,
" he was reſolved to have them both at any
" rate, and ſo uttered this complete piece of
" nonſenſe. It will moſt effectually diſcover the
" abſurdity of theſe monſtrous unions, if we
" will ſuppoſe theſe Metaphors or images ac-
" tually painted. Imagine then an hand hold-
" ing a pen, and ſeveral laſhes of whip-cord
" falling from it, and you have the true repre-
" ſentation of this ſort of Eloquence. I believe
" by this very rule, a Reader may be able to
" judge of the union of all Metaphors what-
" ever, and determine which are homogeneous,
" and which are heterogeneous, or, to ſpeak
" more plainly, which are conſiſtent, and which
" inconſiſtent *."

We ſhould ever conſider this diſcordancy of Metaphors, this chaos, inſtead of a regular ſymmetry, and beautiful arrangement of ideas, as one of the moſt intolerable faults of compoſition, next to our blunders in Syntax; and we may well

* *Spectator*, N° 595.

well apply to ſuch a gallimaufry of Tropes what HORACE ſays:

Should a wild Painter with an human head
Connect an horſe's neck, and cover o'er
A jarring heap of limbs with various plumes
From diff'rent birds, and end the motley piece,
That open'd with a virgin's bloom of charms,
With the foul volumes of a fiſhes tail,
Could you reſtrain your laughter at the ſight?

Believe me, friends, that Poem's juſt the ſame,
Where monſtrous images, like ſick mens dreams,
Are wildly huddled; and thro' all the work,
No order, no coherence can be found.
'Tis true, the Painter and the heav'n-born Muſe
May boldly deviate from the common track:
We grant and take the privilege by turns.
But mix not ſavage natures with the mild;
Let not the Serpent with the Eagle join,
Nor match the furious Tiger with the Lamb ‡.

‡ Humano capiti cervicem pictor equinam
Jungere ſi velit, & varias inducere plumas
Undique collatis membris, ut turpiter atrum
Deſinat in piſcem mulier formoſa ſupernè;
Spectatum admiſſi riſum teneatis amici?
Credite, Piſones, iſti tabulæ fore librum
Perſimilem, cujus, velut ægri ſomnia, vanæ
Fingentur ſpecies: ut nec pes nec caput uni
Reddatur formæ. Pictoribus atque poetis
Quidlibet audendi ſemper fuit æqua poteſtas.
Scimus, & hanc veniam petimuſque damuſque viciſſim:
Sed non ut placidis coeant immitia, not ut
Serpentes avibus geminentur, tigribus agni.

HORAT. de *Arte Poetica*, ab initio.

§ 12. To excite us to take the greateſt care of our Metaphors, and bring them to the teſt of nature, and not to the authority of even the beſt Writers, who in ſome inſtances may have failed in this particular; and at the ſame time to keep our minds from deſpondency, if we ſhould, after all our pains and caution, ſometimes detect ourſelves in a falſe Metaphor; I ſhall point out ſome errors of this kind, even among Authors of the firſt reputation. You may find the following lines in one of Dr DODDRIDGE's Hymns:

Fann'd by thy breath whole ſheets of flame
Do like a deluge pour,
And all our confidence of wealth
Lies buried in an hour *.

Sheets fanned, and *ſheets pouring like a deluge*, appear not to me very proper expreſsions for metaphorical aſsociation.

The ſame Writer, in his improvement of *Rom.* xii. 18--20. in the laſt of which verſes the Apoſtle adviſes, *if our enemy hunger, to feed him, and if he thirſt, to give him drink, for in ſo doing we ſhall heap coals of fire upon his head*, ſpeaks of a kindly obſtinate attachment to peace, an heroic ſuperiority of ſoul, which *melts down* with kindneſs that heart which but a little before *was glowing with rage*. I think the Metaphor would have been more clearly uniform, or more agreeable, if it had been ſaid, which melts down with kindneſs that heart which before was cold as to all ſenſations

* Hymn cliv.-page 137.

tions of affection, and hardened in unrelenting hatred againſt us.

Dr YOUNG, who abounds with as great images as perhaps ever entered an human mind, and who has conducted many of them with amazing ſucceſs, ſometimes fails in his Metaphors. The following paſsages ſeem to me inconteſtible evidences.

Thro' chinks, ſtil'd organs, dim life peeps at light;
Death burſts th' involving cloud, and all is day *.

In the firſt line we are repreſented as *peeping through chinks at the world of glory*; but, inſtead of carrying on the Metaphor, the Poet tells us in the next verſe, that *it is by the diſperſion of an involving cloud*, and *not by the removal of a partition*, as he ought to have ſaid, that we enter into the enjoyment of celeſtial day.

And again,

One eye on Death, and one full fix'd on Heav'n,
Becomes a mortal, and immortal man †.

But who, but he who has a diſorder in his ſight, can at the ſame time have one eye full fixed on one object, and the other eye upon another?

And further,

Together ſome unhappy rivals ſeize,
And rend abundance into poverty;
Loud croaks the Raven of the Law, and ſmiles ‡.

But who ever heard of a raven's ſmiling? And how unfortunate is it that what cannot agree

* *Night Thoughts*, book iii. † Ib. b.vi. ‡ Ib. b.v.

with a raven in its original, ſhould be made to agree with it in a metaphorical ſtate?

Archbiſhop TILLOTSON, ſpeaking of that malignant ſpirit in mankind, which is fond of diſcerning ſpots in the brighteſt characters, remarks, "that when perſons of this caſt have heard mentioned any virtue in their neighbour, it is well "if to balance the matter, and ſet things even, "they do not clap ſome infirmity or fault into "the other ſcale, that ſo the enemy may not go "off with flying colours *." We have the ideas of *caſting a weight into a ſcale*, and *a man's coming in triumph from a field of battle*, very injudiciously blended together, for what conceivable affinity is there between *a pair of ſcales* and *flying colours?*

Mr ADDISON, one of the happieſt maſters of Metaphor that perhaps ever wrote, has ſometimes failed even in this point of excellency. "There is not, ſays he, a single view of human "nature which is not ſufficient to extinguiſh the "ſeeds of pride." "In this paſsage," ſays Mr MELMOTH, who both recites and blames it, "he "evidently unites images together which have "no connection with each other. When a ſeed "has loſt its power of vegetation, I might, in "a metaphorical ſenſe, ſay, it is extinguiſhed; "but when in the ſame ſenſe I call that diſpoſi-"tion of the heart which produces pride, the "ſeed of that paſsion, I cannot, without intro-

"ducing

* Sermon *againſt Evil-ſpeaking*, Vol. iv. page 433. Octavo edition.

" ducing a confusion of ideas, apply any word " to *ſeed*, but what correſponds with its real " properties and circumſtances. A judicious " Writer, ſays the ſame Mr MELMOTH *, will ob- " ſerve an impropriety in one of the late Eſsays " of the ſame inimitable Author (Mr ADDISON) " where he tells us, that Women were formed to " temper mankind, not to ſet an edge upon their " minds, and blow up in them thoſe paſsions " which are too apt to riſe of their own accord." How great is the confuſion occaſioned by the aſsociation of ſuch different ideas, as, *ſetting an edge upon the mind*, and *blowing up our paſſions*, in the ſame ſentence!

Nay, not CICERO himſelf is exempted, with all his incomparable talents, from incoherence of Metaphor. What think we of ſuch a paſsage as the following? " For as when I walk in the ſun, " though I walk for another end, it is ſo ordered " by nature that I receive ſome change in my " complexion; ſo when I more carefully read " thoſe books at *Miſenum*, for I had ſcarce time " to do it at *Rome*, I found my own compoſi- " tion to be coloured by their ſtrains †." What congruity is there between being *coloured* and *ſtrains?* and how unhappily are the ſenſes of *ſeeing* and *hearing* confounded together?

* FITZ-OSBORNE's *Letters*, vol. ii. page 55.

† Ut, cum in ſole ambulem, etiamſi ob aliam cauſam ambulem, fieri natura tamen, ut colorer; ſic cum iſtos libros ad Miſenum (nam Romæ vix licet) ſtudioſius legerim, ſentio Orationem meam illorum cantu quaſi colorari. CICER. *de Orat.* lib. ii. § 14.

The ſame incoherence of Metaphors we may obſerve in another paſsage from the ſame celebrated Writer: "O noble ſtock!" meaning the family of the SCIPIOS; "and as ſcions of various "kinds of trees may be ingrafted into one ſtock, "ſo in this family the wiſdom of multitudes was "inſerted and illuminated *." *Inſerted* perfectly accords with *ſtock* and *trees*; but *illuminated* is undoubtedly a foreign and improper idea, and belongs to a very different claſs of images.

§ 13. Having freely pointed out ſome of the ſlips of the greateſt Writers in their Metaphors, and ſhewn you that what HORACE ſays of HOMER may be applied to them, that even HOMER's *muſe will ſometimes nod* †, I cannot prevail upon myſelf to quit the ſubject, without ſelecting from the Authors, whoſe ſpots I have diſcovered, ſome of their charming Metaphors, that I may not ſeem to take a pleaſure in detecting their faults, and leaving the inſtances of them unatoned with examples of their incomparable beauties. The ſame Dr DODDRIDGE, whom we have cenſured for incoherent Metaphors, gives us the following uniform and delightful Metaphors in his practical improvement of *Acts* viii. 4. "*Therefore they* "*that were ſcattered abroad, went every where* "*preaching*

* O generoſam ſtirpem, & tanquam in unam arborem plura genera, ſic in iſtam domum multorum inſitam, atque illuminatum ſapientiam. CICER. *de claris Oratoribus*, § 58.

† —— Quandoque bonus dormitat Homerus.
HORAT. *de Arte Poet.* ver. 359.

" *preaching the word.* In mercy, ſays he, there-
" fore to the Churches, and even to themſelves,
" whoſe trueſt happineſs was connected with
" their uſefulneſs, were they, like ſo many clouds
" of Heaven, driven different ways by the wind
" of perſecution, that ſo they might empty them-
" ſelves in fruitful ſhowers on the ſeveral tracts
" of land, through which they went preaching
" the Goſpel." What a ſmooth continuance is here of the Metaphor firſt aſsumed! and what a juſt and pleasing reſemblance do we find throughout the whole paſsage between the Miſsionaries of the Goſpel, and the clouds of Heaven diſtilling their precious bleſsings upon the earth!

What an harmony of Metaphors, from firſt to laſt, is there in the following lines of Dr YOUNG!

Eternity's vaſt ocean lies before thee.
Give thy mind ſea-room; keep it wide of earth,
That rock of ſouls immortal; cut thy cord;
Weigh anchor; ſpread thy ſail; call ev'ry wind;
Eye thy great pole-ſtar; make the land of life *.

What conſiſtent as well as expreſsive Metaphors are contained in the following paſsage of Archbiſhop TILLOTSON! " Tranſubſtantiation,
" ſays he, is like a milſtone hung about the
" neck of Popery, which will ſink it at the laſt.
" And though ſome of their greateſt Wits have
" undertaken the defence of it in great volumes,
" yet

* YOUNG's *Night Thoughts*, book vii.

" yet it is an abſurdity of that monſtrous and " maſsy weight, that no human authority or " wit are able to ſupport it. It will make " the very pillars of Saint *Peter*'s crack, and " requires more volumes to make it good than " would fill the Vatican †." If I was to propoſe any alteration in this paſsage, it ſhould be towards the end of the paragraph, and in the room of ſaying, *it requires more volumes to make it good*, I would rather ſay, it requires more volumes to maintain its reputation, or ſupport its faith in the world. With ſome ſuch amendment the Metaphors are not only quite similar, but the paſsage affords as juſt and ſtriking a deſcription of the nature and future fate of Tranſubſtantiation, as can well be conceived to be in the power of language.

Mr ADDISON has given us a very proper and perfectly conſiſtent Metaphor in the following paſsage: " And if there be ſo much art, ſays " he, in the choice of fit precepts, there is much " more required in the treating of them, that " they may fall in with each other by a natural " and unforced method, and ſhew themſelves in " the beſt and moſt advantageous light. They " ſhould be all ſo finely wrought together in the " ſame piece, that no coarſe ſeam may diſcover " where they join, as in a curious brede of nee- " dle-work, one colour falls away by ſuch juſt " degrees, and another riſes ſo inſenſibly, that " we ſee the variety, without being able to diſ-

" tinguiſh

† Diſcourſe *on Tranſubſtantiation*. Vol. iii. p. 359. Octavo edition.

" tinguiſh the total vaniſhing of the one, from " the firſt appearance of the other *."

As to CICERO, to tranſcribe his beauties, would be a taſk in a manner the ſame with that of tranſcribing his Works; but to ſhew how complete a maſter he was of Metaphor, take the two following inſtances. " So it happens," ſays he in one of his Orations, " that I, whoſe buſi- " neſs it is to repel the javelins and heal the " wounds, am obliged to appear in this manner " before the adverſaries have ſo much as thrown " a dart; and they are allowed that time to " make the attack, when it will not be in our " power to avoid the aſſault; and if they throw " out ſome falſe charge, like an impoiſoned " dart, as they ſeem prepared to do, we ſhall " have no opportunity to apply a remedy †." Nor is the next inſtance at all inferior for pro- priety and harmony of Metaphor. " Nor was I " ſo timorous, I who had ſteered the ſhip of the " commonwealth amidſt the fierceſt hurricanes " and billows, and had conducted her ſafe to " port, as that I ſhould ſtand in awe of the " cloudineſs of your aſpect, or your collegue's " peſtilential

* Eſſay *on Virgil's Georgics*, Vol. i. p. 259. Octavo edit.

† Ita fit ut ego, qui tela depellere, & vulneribus mederi debeam, tum id facere cogor, cum etiam telum adverſarius nullum jecerit; illis autem id tempus impugnandi detur, cum & vitandi illorum impetus poteſtas adempta nobis erit: & ſi qua in re, id quod parati ſunt facere, falſum crimen, quaſi venenatum aliquod telum jecerint, medicinæ faciendæ locus non erit. *Pro* P. QUINCTIO, § 2.

" peſtilential breath. I perceived other winds;
" I foreſaw other ſtorms; I did not withdraw
" from other impending tempeſts, but for the
" common ſafety I expoſed myſelf alone to their
" ſhock *."

To theſe inſtances of uniform and coherent Metaphors, let me add another from a very great Writer: " It ſhould be endeavoured, ſays he, that " the paſsions which are not to be rooted up, " becauſe they are of nature's planting, be yet " ſo diſcreetly checked and depreſsed, that they " grow not to that enormous tallneſs, as to over- " top a man's intellectual power, and caſt a " dark ſhadow over his ſoul †." Was ever Metaphor carried on with happier ſucceſs? and where is ſo much as the single word through the whole ſentence that could be with advantage exchanged for another?

If I might not be thought unneceſsarily profuſe in the citation of well-conducted Metaphors, I ſhould add that of Mr PRIOR, in his Dedication before his Works to the Earl of DORSET: " Wit, " ſays he, in moſt Writers is like a fountain in a " garden,

* Neque tam fui timidus, ut qui in maximis turbinibus ac fluctibus reipublicæ navem gubernaſſem, ſalvamque in portu collocaſſem, frontis tuæ nubeculam tum collegæ tui contaminatum ſpiritum pertimeſcerem. Alios ego vidi ventos; alias proſpexi animo procellas; aliis impendentibus tempeſtatibus non ceſſi, ſed his unum me pro omnium ſalute obtuli. CICER. *in* PISONEM, § 9.

† HOWE's *Vanity of Man as Mortal*, Vol. i. page 655. Folio edition.

" garden, ſupplied by ſeveral ſtreams brought
" through artful pipes, and playing ſometimes
" agreeably. But the Earl of DORSET's was a
" ſource rising from the top of a mountain,
" which forced its own way, and with inexhauſ-
" tible ſupplies delighted and inriched the coun-
" try through which it paſsed."

§ 14. Having ſhewn that Metaphors are not to be in the leaſt degree inconſiſtent, and produced examples both of incoherent and coherent Metaphors, it remains that I ſhould ſhew,

That Metaphors are not to be purſued too far. Metaphors are not to be drawn out to ſuch an exceſsive length, as ſhall make it appear that we are rather labouring to let others ſee how far we can refine them, and how long we can play with them, than that we are ſolicitous about real benefit and improvement. It may be hard for ſome perſons to know when they have ſaid enough; and for want of obſerving that limit, they may enervate and debaſe a ſentence or diſcourſe, that would otherwiſe have had a conſiderable merit. Weak and languid minds ſeldom riſe to a noble Metaphor; but, on the other hand, ſome lively fancies, eſpecially if there is a ſtrong turn towards wit, may not leave a good Metaphor till they have ſhewn it in ſo many lights, as to make it quite irkſome and inſipid. We may in a rhetorical, as well as in a moral ſenſe, ſay with HORACE,

There

There is a mean in all things; mark its bounds:
An error here all rectitude confounds †.

" Whenever you ſtart a Metaphor," ſays Mr POPE, moſt ironically, in his *Art of Sinking in Poetry*, " you muſt be ſure to run it down, and " purſue it as far as it can go. If you get the " ſcent of a ſtate-negotiation, follow it in this " manner:

The ſtones and all the elements with thee,
Shall ratify a ſtrict confederacy:
Wild beaſts their ſavage temper ſhall forget,
And for a firm alliance with thee treat;
The finny tyrant of the ſpacious ſeas,
Shall ſend a ſcaly embaſſy for peace;
His plighted faith the Crocodile ſhall keep,
And ſeeing thee for joy ſincerely weep.

" Or if you repreſent the Creator denouncing " war againſt the wicked, be ſure not to omit " one circumſtance uſual in proclaiming and le- " vying war:

Envoys and agents, who, by my command,
Reſide in *Paleſtina*'s land,
To whom commiſſions I have giv'n
To manage there the intereſts of Heav'n,
Ye holy heralds, who proclaim
Or war or peace, in mine your maſter's name;
Ye pioneers of Heav'n, prepare a road,
Make it plain, direct and broad,
For I in perſon will my people head,

For

† Eſt modus in rebus; ſunt certi denique fines:
Quos ultra citraque nequit conſiſtere rectum.
HORAT. *Sat.* lib. i. ſat. 1:

For the divine Deliverer
Will on his march in majeſty appear,
And needs the aid of no confed'rate pow'r *.

" There is yet one evil more, ſays the *Spectator*, which I muſt take notice of, and that is " the running of Metaphors into tedious Allegories. This becomes abominable when the " luſtre of one word leads a Writer out of his " road, and makes him wander from his ſubject " for a page together †." Excellent is the direction of CICERO, " that in all things we ſhould " conſider how far we may go; for although there " is a meaſure to every thing, yet exceſs offends " more than defect ‖." The moment we begin to ſport with a Metaphor, and needleſsly extend it, nature's grand and ſtriking energy and beauties vaniſh, and art appears weak and enervate art, and rather produces diſguſt than entertainment.

How much better had it been for that Preacher to have kept himſelf to the idea of *a ſun of righteouſneſs*, to which the Saviour of the world is compared, *Mal.* iv. 2. and ſhewn in what reſpects the natural ſun might afford a reſemblance of him, than to have lanched out into that learned, trifling, and impertinent ſuperfluity of Metaphor, which is aſcribed to him when he is repreſented as ſaying, " that CHRIST was a mercy truly *zo-*
" *diacal*;

* Vol. vi. p. 192, 193.

† *Spectator*, Vol. viii. N° 595.

‖ In omnibus rebus videndum eſt quatenus. Etſi enim ſuus cuique modus eſt, tamen magis offendit nimium quam parum.

" *diacal*; for CHRIST always keeps within the " *tropics:* He goes not out of the pale of the " Church, but yet he is not always at the ſame " diſtance from a true Chriſtian; ſometimes he " withdraws himſelf into the *apogeum* of doubt, " ſorrow and deſpair, but then he comes again " into the *perigeum* of joy, content, and aſsur- " ance; but as for Heathens and Unbelievers, " they are all *arctic* and *antarctic* reprobates?"

§ 15. It may be a very proper caution that we ſhould not interpret Metaphors in ſuch a manner, as if all the affections and properties of the things expreſsed by them might be aſcribed to thoſe things to which they are applied; or, in other words, we ſhould not ſtrain a Compariſon, which has uſually but one particular view, in order to make it agree in other reſpects, where it is evident there is not a similitude of ideas. CICERO calls MARK ANTONY *the torch of the ſtate* *. The reſemblance intended by CICERO between ANTONY and *a torch* lay in this; that as a torch burns and deſtroys every thing within its reach, ſo ANTONY ſpread devaſtation and ruin through the *Roman* commonwealth. Was any perſon from hence to infer, that becauſe a torch enlightens as well as burns, that therefore CICERO designed this Metaphor as a compliment to ANTONY, he could not more groſsly abuſe and wreſt the Orator's meaning. It is ſaid, *Iſaiah* xl.

* Sed quæ provincia eſt, ex qua illa fax excitare non poſſet incendium. *Phil.* 7. § 1.

xl. 6. that "all fleſh is graſs;" that is, all mankind are liable to wither and decay, and will wither and decay like the graſs: but this Metaphor would be tortured to a meaning, which, as it is fooliſh and abſurd, we may be ſure was never intended by the inſpired Writer, if we were to ſay, that mankind were like the graſs, or were graſs in colour or ſhape. What wild, and indeed wicked abuſe, would be made of the Scripture expreſsions concerning our LORD *, "that he will come as a thief," if we were not to confine the ſenſe to the ſuddenneſs and ſurpriſal of the thief, but ſhould extend it to the temper and designs of the villain that breaks open houſes in the night?

A Miniſter, ſpeaking on the one side of the unſuitableneſs of sinners to the holy enjoyments of Heaven, could it be ſuppoſed that they were admitted there, and, on the other hand, of the fitneſs of the truly pious for the fruitions of the celeſtial ſtate, compared the minds of sinners and the celeſtial happineſs to water and fire which could not be united, while he reſembled the temper of the pious to wood and fire which easily mingle together, and at length ſo intirely, that the firſt is totally penetrated and poſſeſsed by the laſt. After the Miniſter had ended his diſcourſe, one of his audience objected againſt the compariſon as not juſt, becauſe wood was conſumed by fire; whereas the ſole intention of the Miniſter was to avail himſelf of the agreement in nature between wood and fire, and there was no design

* Rev. xvi. 15.

to repreſent the deſtruction that flames make upon fuel. If perſons will not limit the ſenſe of Metaphors by the context, or what appears to be their plain and obvious meaning, a man ſhall be made to ſpeak quite different from what he really designs. So an *iron* heart may denote either *courage* or *cruelty*. So a *dove* may ſtand in Metaphor either for *innocence* or *fear*. Care therefore ought to be taken that Metaphors ſhould not be wreſted into meanings which were never ſo much as imagined. Draw up, when you are examining a Metaphor, at once the limpid ſtream, and do not, under the notion of going deep, plunge lower and lower, again and again, till at laſt you only gather up the mire from the bottom. Let the firſt obvious idea be regarded; and if there is manifeſtly no further ſimilitude, let the matter reſt there, and proceed no farther. Some Preachers and Writers may indeed acquire the reputation of being deep by making ſuch interpretations of Scripture-Metaphors and Parables as were never designed, and which it may be their own fancies firſt conceived, but no compliments are due to them. They rather deſerve to be called muddy than profound; and may be more properly reſembled to ponds or puddles, whoſe mire gives them the advantage of being thought deep, whereas in truth it only ſpreads a veil over their poverty and ſhallowneſs.

§ 16. But at the ſame time I am not unwilling to confeſs, that when Metaphors and Similies

lies admit a double or a treble reſemblance, that they may in the ſame proportion be accounted beautiful. When GOD is called a *ſun* in Scripture, methinks light and life and joy, permanent and unbounded, at once diſcloſe themſelves in the Metaphor. "There is a "double beauty in images, ſays Mr MELMOTH, "when they are not only Metaphors but Allu- "ſions. I was much pleaſed with an inſtance "of this uncommon ſpecies in a little Poem, in- "titled, *the Spleen*. The Author of that piece "(who has thrown together more original "thoughts than I ever read in the ſame com- "paſs of lines) ſpeaking of the advantage of "exerciſe in diſſipating thoſe gloomy vapours "which are ſo apt to hang upon ſome minds, "employs the following image;

Throw but a ſtone, the giant dies.

"You will obſerve, ORONTES, that the Meta- "phor here is conceived with great propriety of "thought, if we conſider it only in its primary "view; but when we ſee it pointing ſtill farther, "and hinting at the ſtory of DAVID and GO- "LIATH, it receives a conſiderable improvement "from this double application †."

Mr ADDISON's compariſon of the Duke of MARLBOROUGH in the heat of battle to an Angel preſiding over a ſtorm, is a compariſon that ſheds a glory over his Hero, not only for his

 courage,

† FITZ-OSBORNE's *Letters*, Vol. ii. page 53, 54.

courage, but for his wiſdom; and at the ſame time very happily glances a compliment of the higheſt kind to the illuſtrious Princeſs whoſe forces he commanded, whoſe commiſsion he bore, and whoſe orders he executed. We have an honourable notice and a criticiſm upon this paſsage in the *Tatler* †, which well merits our regard. "The higheſt art of man, ſays the Au-
"thor, is to poſseſs itſelf with tranquillity in
"imminent danger, and to have its thoughts ſo
"free, as to act at that time without perplexity.
"The ancient Authors have compared this ſe-
"date courage to a rock that remains immove-
"able amidſt the rage of winds and waves; but
"that is too ſtupid and inanimate a ſimilitude,
"and could do no credit to the Hero. At other
"times they are all wonderfully obliged to a *Li-*
"*byan* Lion, which may indeed give very agree-
"able terrors to a deſcription, but is no com-
"pliment to the perſon to whom it is applied.
"Eagles, Tygers, and Wolves, are made uſe of
"on the ſame occaſion, and very often with
"much beauty; but this is ſtill an honour done
"to the brute rather than the Hero. MARS,
"PALLAS, BACCHUS, and HERCULES, have each
"of them furniſhed very good ſimilies in their
"time; and made doubtleſs a greater impreſ-
"ſion on the mind of an Heathen, than they
"have on that of a modern Reader. But the
"ſublime image that I am talking of, and which
"I really think as great as ever entered into the
"thought

† N° 43.

" thought of man, is the Poem called *the Cam-
" *paign*; where the ſimile of a miniſtering Angel
" ſets forth the moſt ſedate and the moſt active
" courage, engaged in an uproar of nature, a
" confuſion of elements, and a ſcene of divine
" vengeance. Add to all, that theſe lines com-
" pliment the General and the Queen at the
" ſame time, and have all the natural horrors
" heightened by the image that was ſtill freſh in
" the mind of every Reader."

'Twas then great MARLB'ROUGH's mighty ſoul was
prov'd,
That in the ſhock of charging hoſts unmov'd,
Amidſt confuſion, horror, and deſpair,
Examin'd all the dreadful ſcenes of war:
In peaceful thought the field of death ſurvey'd,
To fainting ſquadrons ſent the timely aid,
Inſpir'd repuls'd battalions to engage,
And taught the doubtful battle where to rage.
So when an Angel, by divine command,
With riſing tempeſts ſhakes a guilty land
(Such as of late o'er pale *Britannia* paſt)
Calm and ſerene he drives the furious blaſt;
And pleas'd th' Almighty's orders to perform,
Rides on the whirlwind, and directs the ſtorm *.

* ADDISON's *Campaign*.

CHAPTER III.

The ALLEGORY conſidered.

§ 1. *The definition of an Allegory.* § 2. *Examples of the Allegory.* § 3. *Allegories of two ſorts, pure and mixed.* § 4. *Mixed Allegories conſidered, with inſtances of them.* § 5. *Mixed Allegories defended.* § 6. *Great beauty ariſing from the combination of the Allegory, Compariſon, and ſingle Trope.* § 7. *Parables and Fables to be placed under the head of Allegory.*

§ 1. WE have treated ſo largely upon the Metaphor, that we ſhall have the leſs to ſay upon the Allegory, which is ſo nearly allied to it. An *Allegory* * is a chain or continuation of Tropes, and more generally of Metaphors †; and differs from a ſingle Trope in the ſame

* From αλληγορεω, *I declare another thing.*

† Though an Allegory commonly conſiſts of a ſeries of Metaphors, yet there are inſtances of Allegories being made up of Metonymies, as that of TERENCE,

Sine Cerere & Baccho friget Venus. EUNUCH. act. 4. ſc. 5.

Without CERES and BACCHUS, VENUS dies.

And SAMSON's riddle is made up of Synecdoches;

Out of the eater comes forth meat, and out of the ſtrong ſweetneſs,

Judg.

ſame manner as a cluſter on the vine does from only one or two grapes.

§ 2. Some examples of the Allegory may be very proper to be produced. Not to be tedious in the citations of them, let the following inſtances ſuffice:

Did I but purpoſe to embark with thee
On the ſmooth ſurface of a ſummer's ſea,
While gentle zephyrs play in proſp'rous gales,
And fortune's favour fills the ſwelling ſails;
But would forſake the ſhip, and make the ſhore,
When the winds whiſtle, and the tempeſts roar, *&c.* *

That is a fine Allegory in the Poem, intitled *the Spleen:*

Thus, thus I ſteer my bark, and ſail
On even keel with gentle gale;
At helm I make my reaſon ſit,
My crew of paſſions all ſubmit.
If dark and bluſt'ring prove ſome nights,
Philoſophy puts forth her lights;
Experience holds the cautious glaſs,
To ſhun the breakers as I paſs,
And frequent throws the wary lead,
To ſee what dangers may be hid.
And once in ſeven years I'm ſeen
At *Bath* or *Tunbridge* to careen;
Tho' pleas'd to ſee the dolphins play,
I mind my compaſs and my way,

Judg. xiv. 14.— This obſervation ſhews us, that an Allegory ought not to be ranked under the Metaphor, as it undoubtedly extends itſelf to other Tropes.

* PRIOR's *Henry and Emma.*

With ſtore ſufficient for relief,
And wiſely ſtill prepar'd to reef:
Not wanting the diſperſive bowl
Of cloudy weather in the ſoul,
I make (may Heav'n propitious ſend
Such wind and weather to the end!)
Neither be calm'd nor overblown,
Life's voyage to the world unknown.

The whole fourteenth ode of the firſt book of HORACE is an Allegory, exquisitely wrought by that great favourite of the Muſes *.

O ſhip! new billows ſoon will riſe,
And bear thee off to ſea again:
What madneſs? O in time be wiſe,
Make, make thy port, nor tempt the main.

Naked are all thy decks; thy maſt
Thou hear'ſt with horror o'er thee groan;
Bending beneath the heavy blaſt,
Soon muſt thou ſee it ruſhing down.

In vain thy keel attempts to plow
The wave, and conflict with the tide;
No cords to bind thy planks haſt thou,
Tho' all are ſtarting from thy ſide.

How

* O navis, referent in mare te novi
Fluctus. O quid agis? Fortiter occupa
Portum. Nonne vides, ut
Nudum remigio latus,
Et malus celeri ſaucius Africo,
Antennæque gemant? ac ſine funibus
Vix durare carinæ
Poſſint imperioſius
Æquor?

How rent, how tatter'd are thy ſheets!
Thy guardian Gods that grac'd thy prow,
Torn by the tempeſts from their ſeats,
No more ſhall hear thy ſuppliant vow!

Tho' *Pontic* pine produc'd thy frame,
The daughter of a noble wood,
Vain thy proud origin and name;
No ſplendors bribe th' ingulphing flood.

Be wiſe, O precious ſhip, at laſt,
No more with Ocean's terrors ſtrive;
Leſt thou, the ſport of ev'ry blaſt,
Should'ſt headlong to perdition drive.

Thou, long my heart-diſtreſſing pain,
Still my fond hope, and deareſt care,
Fly, fly the rocks that curſe the main,
Whatever glitt'ring charms they wear.

We meet with a moſt beautiful Allegory in *Pſalm* lxxx. from the 8th Verſe: " Thou haſt " brought, ſays the Pſalmiſt, a vine out of *Egypt*: " Thou haſt caſt out the Heathen, and planted " it. Thou preparedſt room before it, and didſt " cauſe

Æquor? non tibi ſunt integra lintea;
Non Dii, quos iterum preſſa voces malo;
Quamvis Pontica pinus,
Silvæ filia nobilis,

Jactes & genus & nomen inutile:
Nil pictis timidus navita puppibus
Fidit. Tu, niſi ventis
Debes ludidibrium, cave.

Nuper ſollicitum qui mihi tædium,
Nunc deſiderium, curaque non levis,
Interfuſa nitentes
Vites æquora Cycladas.

" cauſe it to take deep root, and it filled the
" land. The hills were covered with the ſhadow
" of it, and the boughs thereof were like the
" goodly cedars. She ſent out her boughs unto
" the ſea, and her branches unto the river. Why
" haſt thou broken down her hedges, ſo that all
" they which paſs by the way do pluck her?
" The boar out of the wood doth waſte it, and
" the wild beaſt of the field doth devour it. Re-
" turn, we beſeech thee, O GOD of hoſts; look
" down from heaven, and behold, and viſit this
" vine: and the vineyard which thy right hand
" hath planted, and the branch that thou madeſt
" ſtrong for thyſelf. It is burnt with fire; it is
" cut down. They periſh at the rebuke of thy
" countenance."

§ 3. Allegories are of two ſorts, *pure* and *mixed*.

Pure Allegories are ſuch as preſerve the Trope from the beginning to the end of them without any opening, if I may ſo call it, of the *literal* ſenſe. Such an Allegory is that Ode of HORACE which we have but now recited; ſo that " many
" learned Commentators, ſays Mr FRANCIS, in
" a note upon his tranſlation of the Ode, under-
" ſtand it in a plain hiſtorical manner; though
" QUINTILIAN, whoſe judgment we ſcruple not
" to prefer, quotes the Ode as an example of
" the *Allegory*, and tells us, that throughout
" the whole paſsage, the Poet means by the
" ſhip the commonwealth; by the waves and
" tempeſts,

" tempeſts, civil wars; and by the haven, peace " and concord †." The danger arising from a *pure Allegory* is that of obſcurity; and whoever frequently uſes it, ſhould take particular care that he does not involve the ſenſe in hard and difficult riddles, which ought to ſhine out clear and perſpicuous, as it may do even from under the veil of Tropes themſelves, according to the very juſt account of Metaphors, which will alike extend to *Allegories*, by Lord LANSDOWNE, in his *Eſſay upon unnatural Flights in Poetry*:

As veils tranſparent cover but not hide,
Such *Metaphors* appear when right apply'd;
When thro' the phraſe we plainly ſee the ſenſe,
Truth, where the meaning's obvious, will diſpenſe:
The Reader what's in reaſon due believes,
Nor can we call that falſe which not deceives.

§ 4. *Mixed Allegories* are ſuch Allegories as are not intire, but admit of ſpaces in which the literal ſenſe appears: or, in other words, proper and allegorical expreſsions are alternately uſed in the ſame ſentence or paragraph. Of this kind is that *Allegory* in the ſpeech of PHILIP King of *Macedon*, in

† Αλληγορια, quam inverſionem interpretamur, aliud verbis, aliud ſenſu oſtendit, ac etiam interim contrarium. Prius, ut

O navis, referent in mare te novi
Fluctus. O quid agis? fortiter occupa
Portum ——

Totuſque ille Horatii locus, quo navim, pro republica; fluctuum tempeſtates, pro bellis civilibus; portum pro pace atque concordia dicet. QUINTIL. lib. viii. cap. 6. § 2.

in which he ſays, "I ſee that cloud of a cruel "and bloody war riſing in *Italy*. I perceive "a ſtorm, big with thunder and lightning, "gathering in the weſt; which, wherever the "hurricane of victory ſhall carry it, will fill "all places with a ſhower of blood *." The proper words *war*, *blood*, and *victory*, connected with the Tropes *cloud*, *ſhower*, and *tempeſt*, render the ſeveral parts of the Allegory clear and evident. "I always thought," ſays TULLY, in his defence of MILO, "that as to other ſtorms "and tempeſts, they were only to be ſuſtained "by MILO in the commotions of our public aſ-"ſemblies †." If the Orator had not uſed the words *public aſſemblies*, the paſsage had been a complete Allegory, but by its inſertion there is an evident mixture of *literal* and *allegorical* language. In this kind of Allegories, as QUINTILIAN well obſerves, "beauty ariſes from the Tro-"pical, and an eaſy apprehension of the mean-"ing from the proper expreſsions ‖."

But there cannot methinks be a more pleasing example of *literal* and *allegorical* meaning, than in the

* Videre ſe itaque, ait, conſurgentem in Italiâ nubem illam trucis & cruenti belli: videre tonantem ac fulminantem ab occaſu procellam quam in quaſcunque terrarum partes victoriæ tempeſtas detulerit magno cruoris imbre omnia fœdaturum. JUSTIN. lib. xxix. cap. 3.

† Equidem ceteras tempeſtates, & procellas in illis duntaxat fluctibus concionum ſemper putavi Miloni eſſe ſubeundas, &c. *Orat. pro* MILO. § 2.

‖ Quo in genere & ſpecies ex arceſſitis verbis venit, & intellectus ex propriis. QUINTIL. lib. viii. cap. 16.

the four firſt verſes of the twenty third *Pſalm*: "The LORD is my ſhepherd, I ſhall not want. "He makes me to lie down in green paſtures: "He leads me beside the ſtill waters. He re- "ſtores my ſoul. He leads me in the paths of "righteouſneſs for his name's ſake. Yea, though "I walk through the valley of the ſhadow of "death, yet will I fear no evil; for thou art "with me, thy rod and ſtaff they comfort me." *Lord --- my ſoul --- righteouſneſs --- name's ſake*, are words uſed in their proper ſenſe; while there is evidently an Allegory in the other expreſsions, taken from a ſhepherd, and his kind and faithful protection and care over his flock.

Scripture will afford us alſo another inſtance of *mixed Allegory* in *Ephes.* vi. from the 10th to the 19th verſe: "Finally, my brethren, be ſtrong in "the LORD, and in the power of his might. Put "on the whole armour of GOD, that ye may be "able to ſtand againſt the wiles of the Devil. "For we wreſtle not againſt fleſh and blood, but "againſt principalities, againſt powers, againſt "the rulers of the darkneſs of this world, againſt "ſpiritual wickedneſs in high places. Where- "fore take unto you the whole armour of GOD, "that ye may be able to withſtand in the evil "day, and having done all, to ſtand. Stand "therefore, having your loins girt about with "truth, and having on the breaſt-plate of righ- "teouſneſs, and your feet ſhod with the prepara- "tion of the goſpel of peace; above all, taking "the ſhield of faith, wherewith ye ſhall be able

" to quench all the fiery darts of the wicked:
" and take the helmet of ſalvation, and the ſword
" of the Spirit, which is the Word of God. Pray-
" ing always, with all prayer and ſupplication in
" the Spirit, and watching thereunto with all per-
" ſeverance and ſupplication for all ſaints." Upon a careful review of this paſsage it will evidently appear, that there is a mixture of *allegorical* and *literal* ſenſe, and that they alternately appear and diſappear throughout the whole deſcription.

§ 5. If it ſhould be ſuggeſted, that if our ſentences ſhould be thus made up of *literal* and *allegorical* language we ſhall hereby violate a rule that has been given, namely, to continue and carry on a *Metaphor* in the ſame manner it began, there is an eaſy anſwer to ſuch an objection by obſerving that there is a very great and eſſential difference between the mixture of *literal* and *allegorical* expreſsion, and the confuſion arising from heterogeneous *Metaphors*. The mixture of *literal* and *allegorical* language is not the cluſtering of diſcordant *Metaphors* together, but the inſertion of one and the ſame *Metaphor* in ſome parts of a ſentence or paragraph, while plain expreſsion makes up the remainder: whereas a confuſion of *Metaphors* is the heaping ſuch *Metaphors* together as are abſolutely diſsimilar, and contrary to one another; or an attempt to make a coaleſcence where an impoſsibility in nature abhors the union. A conjunction of common and metaphorical expreſsions, or a ſentence

consisting partly of the one, and partly of the other, is like the sun in a summer's day, sometimes shining in a clear opening of the heavens, and sometimes darting its rays through clouds, gilded and variegated with his glories. But inconsistent *Metaphors* are not unlike the ancient chaos, where all the powerful principles and elements of nature were blended together, and waged irreconcilable war in one perpetual confusion and uproar.

§ 6. As we are certain that the human mind is extremely fond of variety, QUINTILIAN's observation may be very just, "That the most beautiful "form of speech is that which consists of the "Comparison, Allegory, and single Trope, an "instance of which he gives us in the following "passage from CICERO: For what streights, "what arm of the sea can you think of, so much "troubled with the tossings and agitations of "waves? How violent the perturbations and "fury of our popular assemblies for the election "of magistrates? The space of only one day or "night often throws all things into confusion, "and sometimes only a small breath of rumour "shall quite change the whole opinion of the "people *."

* Illud verò longè specioſſimum genus orationis, in quo trium permiſta eſt gratia, Similitudinis, Allegoriæ, & Tranſlationis. Quod enim fretum, quem euripum, tot motus, tantas tam varias habere putatis agitationes fluctuum; quantas perturbationes, & quantos æſtus habet ratio comitiorum? Dies intermiſſus unus, aut nox interpoſita, ſæpe perturbat omnia;

&

A like vein of Allegory and Compariſon we may obſerve in the following paſsage of a late excellent Divine: "As the bodies of believers "are like common tabernacles for their frailty, "ſo they may be likened to the ſacred taberna- "cle which was framed by the ſpecial appoint- "ment of GOD, in reſpect of the uſe and ſervice "they are devoted to, and of the honour they "receive by grace. They are tabernacles, as "they are the tenements of their own ſpirits; "and ſacred ones, as they are the habitations of "the Spirit of GOD: for their bodies are conſe- "crated to his ſervice as well as their ſouls. The "members of their bodies are inſtruments and "ſervants of righteouſneſs, veſsels which their "ſouls poſſeſs in ſanctification and honour. "Some of them are peculiarly dignified in the "ſervice of GOD, like thoſe utenſils which were "both of ſpecial uſe and ornament in the Sanc- "tuary. The head of the ſaint, like the candle- "ſticks of the Tabernacle, holds forth a conſtant "light of divine truth and wiſdom; while his "heart, like the ſacred altar, retains an inextin- "guiſhable fire of divine love and zeal: his or- "gans of ſpeech are like the silver trumpets and "other musical inſtruments of the Sanctuary, "devoted to the glory of GOD, and employed to "praiſe him in the beauty of holineſs; while the "ſoul that reſides in this tabernacle, like the "anointed

& totam opinionem parva nonnunquam commutat aura rumoris QUINTIL. lib. viii. cap. 6. § 2. *ex* CICERO. *pro* MURÆN. § 17.

" anointed Prieſt, continually officiates before " GOD, and devotes its nobleſt powers to him " for a ſpiritual ſacrifice *."

§ 7. Under the head of *Allegory* we may place *Parables*, of which we have ſo many inſtances in Scripture; and *Fables*, of which we may find ſome very fine examples in Pagan antiquity. The beſt Orators have not ſcrupled to make uſe of them. Thus when ALEXANDER, after his conqueſt of *Thebes*, ordered the *Athenians* to deliver up to him eight, or, as others ſay, ten of their Orators, DEMOSTHENES diſſuaded them from complying with this demand by a Fable of the ſheep, who gave up their guardian dogs to the wolves †.

* STENNETT's *Sermons*, vol. i. page 161, 162.

† Ενθυς δ' ο Αλεξανδρος εζητει πεμπτων των δημαγωγων δεκα μεν, ως Ιδομενευς και Δουρις ειρηκασιν· οκτω δ', ως οι πλειστοι και δοκιμωταλοι των συγγραφεων — Οτε και τον περι των προβατων λογον ο Δημοσθενης, ος τοις λυκοις τους κυνας εξεδωκε. PLUTARCHUS *in Vit.* DEMOSTHENIS.

CHAPTER IV.

The METONYMY conſidered.

§ 1. *The definition of a Metonymy.* § 2. *The change of name uſed four ways:* (1) *The cauſe put for the effect*; (2) *The effect put for the cauſe*; (3) *The ſubject put for the adjunct*; (4) *The adjunct put for the ſubject.* § 3. *The* Metalepsis, *its definition.* § 4. *The uſe of the Metonymy.*

§ 1. A *Metonymy* * is a Trope, in which one name is put for another, for which it may be allowed to ſtand by reaſon of ſome relalation or coherence between them.

§ 2. This change of name is principally uſed theſe four ways:

(1) When the cauſe is put for the effect. Thus MARS among the Heathens is uſed for *war*, CERES for *corn*, and BACCHUS for *wine*. So we bid a perſon read CICERO, that is, CICERO's Works. So we ſay, "look at this man's hand," that is, at his writing. Thus VIRGIL deſcribes his ſhepherd "as playing upon his reed,"

* From μετα and ονομα, *the paſſing of one name into another.*

reed *," that is, upon his pipe made of a reed. Inſtances of this kind are not wanting in Scripture. *Luke* xvi. 29. "They have Moſes and the "Prophets;" and *Numb.* xxxii. 23. "And be ſure "your sin will find you out," that is, the puniſhment of your sin.

(2) Another kind of *Metonymy* is, when the effect is put for the cauſe. Death is called pale, becauſe it makes the countenance pale. Youth is called gay, becauſe it makes perſons gay. And in like manner anger is called raſh, becauſe it makes men raſh. We have inſtances of this ſort in Scripture. *Gen.* xxv. 23. "Two nations "are in thy womb," that is, the fathers of two nations; *Exod.* xv. 2. "The LORD is become my "ſalvation," that is, the author of my ſalvation; and 2 *Kings* iv. 40. "There is death in the pot," that is, a poiſonous herb that will cauſe death.

(3) Another kind of *Metonymy* is, when the ſubject is put for the adjunct, that is, for ſome circumſtance or appendage belonging to or depending upon the ſubject. "He has a good heart," that is, he has courage, which is ſuppoſed to reside in the heart. CHRIST bid his Diſciples, *Matt.* xxvi. 27. to "drink of the cup," that is, of the wine in the cup. It is ſaid, *Mark* i. 33. that "the city was gathered at the door," that is, all the inhabitants of the city. To theſe examples I might add ſuch as follow: *the Church*, that is, Religion forbids it. "He painted our

* Sylveſtrem tenui muſam meditaris avena.
VIRGIL. *Eclog.* i. ver. 2.

King," that is, the picture of our King. "There's the Hero," that is, the buſt of the Hero.

(4) Another kind of *Metonymy* is, when the adjunct is put for the ſubject. *Gen.* xxxi. 53. "Jacob ſware by the fear of his father Iſaac," that is, by the GOD whom ISAAC feared. 2 *Kings* xx. 1. "Set thine houſe in order," that is, the affairs of thine houſe. *Phil.* iii. 3. "For "we are the circumcision," that is, the perſons who are circumciſed. Such paſſages as follow belong alſo to this diviſion of the *Metonymy*. "We ſlight living virtue," that is, men alive who are virtuous. "No age ſhall be ſilent in thy praiſe," that is, men in no age ſhall be ſilent in thy praiſe. And what charming *Metonymies* have we of this kind, ſince the virtues and vices mentioned evidently denote the perſons in whom they are found, in that animated paſſage of CICERO, where, comparing the forces of the *Roman* republic with the profligate army of CATILINE, he ſays, "On this ſide modeſty is en-"gaged, on that impudence; on this ſide chaſ-"tity, on that leudneſs; on this integrity, on "that deceit; on this ſide piety, on that pro-"faneneſs; on this ſide conſtancy, on that fury; "on this ſide honour, on that baſeneſs; on this "ſide moderation, on that ungoverned paſſion: "in a word, equity, temperance, fortitude, pru-"dence, and all virtues contend againſt injuſ-"tice, luxury, effeminacy, raſhneſs, and all "manner of vices *."

* Ex hac enim parte pudor pugnat, illinc petulantia; hinc pudicitia,

§ 3. Under the *Metonymy* we may consider the *Metalepsis*, of which it may frequently either more or less consist; but it has this circumstance peculiar to it, that it is very far-fetched and uncommonly multiplied, or, as Dr WARD defines it, "two or more Tropes, and those "of a different kind, are contained under one "word, so that gradations or intervening senses "come between the word that is expressed, and "the thing designed by it. The contests, says "the learned Professor, between SYLLA and "MARIUS proved very fatal to the *Roman* state. "JULIUS CÆSAR was then a young man. But "SYLLA, observing his aspiring genius, said of "him, In one CÆSAR there are many MARIUSES: "(*nam Cæsari multos Marios inesse*, SUET. in Vit. "*c.* 1.) Now in this expression there is a *Meta-* "*lepsis*, for the word *Marius*, by a Synecdoche "or Antonomasia, is put for any ambitious or "turbulent person; and this again by a Meto-"nymy of the cause for the ill effects of such a "temper to the Public. So that SYLLA's mean-"ing, divested of these Tropes, was, that CÆSAR "would prove the most dangerous person to the "*Roman* state that ever was bred in it: which "afterwards proved true in the event †."

pudicitia, illinc stuprum; hinc fides, illinc fraudatio; hinc pietas, illinc scelus; hinc constantia, illinc furor; hinc honestas, illinc turpitudo; hinc continentia, illinc libido; denique æquitas, temperantia, fortitudo, prudentia, virtutes omnes certant cum iniquitate, cum luxuria, cum ignavia, cum temeritate, cum vitiis omnibus. CICER. *in* CATIL. Orat. ii. § 11.

† WARD's *Oratory*, vol ii. page 25, 26.

As another inſtance of this kind, we may conſider the following line of VIRGIL,

Ah! may I not with wond'ring eyes review,
After ſome beards, my ſmall but dear domains *?

Where by the *beards*, that is, of corn, we may underſtand the *ears of corn*; by the *ears of corn*, *corn itſelf*; by *corn*, the *ſummer* that produces it; and by the *ſummer*, the *whole year*: ſo that the ſenſe is the ſame as if it had been ſaid,

Ah! may I not with wond'ring eyes review,
After ſome years, my ſmall but dear domains?

This Trope is ſomething like an echo in ſome ſpacious winding dome, which returns again and again upon us before it ceaſes its ſound; or may be reſembled to the kernels of ſome fruits involved in manifold rinds, which muſt be all ſtripped off before we can come at the ſubſtance.

§ 4. Though a *Metonymy* may not be ſo neceſsary as the *Metaphor*, nor take ſuch a wide compaſs, yet it is a Trope of very great uſe and extent. It gives a vaſt ſcope and liberty to the fancy: it both adorns and invigorates our ſtile; or, as Dr WARD deſcribes it, "enriches a diſ-"courſe with an agreeable variety, and gives "both force and beauty to an expreſsion †."

* Poſt aliquot mea regna videns mirabor ariſtas?
Eclog. i. ver. 70.

† WARD's *Oratory*, vol. i. page 414.

CHAPTER

CHAPTER V.

The SYNECDOCHE considered.

§ 1. *The definition of a Synecdoche.* § 2. (1) *A Synecdoche puts the whole for a part*; (2) *A part for the whole*; (3) *Uſes a general name for a particular of the ſame kind*; (4) *Uſes a particular name for a general.* § 3. *That a certain number is put for an uncertain, is to be aſcribed to the Synecdoche.* § 4. *That the plural number ſhall ſtand for the ſingular, and the ſingular for the plural, is owing to the Synecdoche.* § 5. *The definition of an* Antonomasia. § 6. *An Antonomaſia,* (1) *Puts a proper for a common name*; (2) *Puts a common name for a proper.* § 7. *Rule to be obſerved as to the Antonomaſia.* § 8. *The value and uſe of the Synecdoche.*

§ 1. *A Synecdoche* * is a Trope, which puts the name of the whole for a part, or the name of a part for the whole; a general name for a particular under that general, or a particular for the general.

* From συνεκδεχομαι, *I comprehend*, or *receive together.*

§ 2. (1) The *Synecdoche* puts the whole for a part. Thus VIRGIL ſays,

Parthia ſhall drink the Gallic *Arar* firſt,
And *Tigris* ſooner quench *Germania*'s thirſt *.

So the ſea may be put for the waves of the ſea. In like manner *man* ſhall ſometimes mean the ſoul of a man, as LAZARUS, *Luke* xvi. 23. is ſaid to be "in ABRAHAM's boſom:" and at other times *man* ſhall ſignify *the body*, Gen. iii. 19. "Till thou return to the ground," that is, till thy body return to the ground. Thus we ſay, ſometimes intending only the body, and ſometimes only the ſoul, that man is mortal, or that he is immortal.

(2) *A Synecdoche* puts a part for the whole. The *head* ſhall ſignify the man, the *pole* the heavens, the *point* the ſword, the *winter* the whole year, and the *general* ſhall include both himſelf and his army. We have inſtances of this kind in Scripture; *Iſa.* vii. 2. "the tribe of EPHRAIM" is put for the whole people of *Iſrael:* and *Matt.* viii. 8. the Centurion tells our LORD, that he was not worthy that he ſhould come "under his roof," that is, into his houſe.

(3) The *Synecdoche* uſes the general name for a particular of the ſame kind. Put up your *weapon*, that is, your ſword. So a bird is uſed by VIRGIL for an *eagle:*

The

* Aut Ararim Parthus bibet, aut Germania Tigrim.
Eclog. i. ver. 63.

The bird, ungraſping his fierce talons, drops
His prey into the flood —— *

Our LORD commands his Apoſtles, *Mark* xvi. 15. to "go into all the world, and preach "the goſpel to every creature," that is, to all mankind.

(4) The *Synecdoche* puts a particular name for a general. Thus the *Cretan* ſea ſignifies in HORACE the ſea in general;

I, in the muſes favour bleſs'd,
Neither with grief nor fear depreſs'd,
Will bid the vagrant winds convey
Thoſe troublers to the *Cretan* ſea †.

In like manner the acorns of *Chaonia* are uſed for acorns in general by VIRGIL,

Ye pow'rs divine, who gave mankind to change
Chaonian acorns for the fruitful ear ‖.

In *Pſal.* xlvi. 9. the Almighty is ſaid to "break "the bow, and cut the ſpear in ſunder, and to "burn the chariot in the fire;" that is, GOD deſtroys all the weapons of war, and bleſſes the world

* —— Prædamque ex unguibus alas
Projecit fluvio —— *Æneid.* lib. xii. ver. 255, 256.

† Muſis amicus triſtitiam & metus
Tradam protervis in mare Creticum
Portare ventis —— HORAT. *Od.* lib. i. od. 26.

‖ —— Veſtro ſi munere tellus
Chaoniam pingui glandem mutavit ariſta.
VIRGIL. *Georg.* lib. i. ver. 7.

world with peace. In *Dan.* xii. 14. by *many* we are to understand all. "Many of them that "sleep in the dust shall awake, some to ever-"lasting life, and some to shame and everlasting "contempt."

§ 3. It may be observed farther, that to the Synecdoche the usage of a certain number for an uncertain is to be ascribed:

ACHILLES' wide-destroying wrath that pour'd
Ten thousand woes on *Greece*, O Goddess, sing *.

§ 4. To the same Trope we may refer the liberty of using the plural number for the singular, and the singular number for the plural; as when CICERO tells BRUTUS, "We misled the "People, and gained the reputation of Ora-"tors †, when he intends only himself: and when, on the contrary, LIVY often says, "that "the *Roman* was Conqueror in the battle ‡," whereas he designs that the *Romans* were Conquerors.

§ 5. Under the Synecdoche we may also range the *Antonomasia* ‖, which is a Trope by which we put a proper for a common name, or a common name for a proper.

§ 6.

* Μηνιν αειδε Θεα Πηληιαδεω Αχιλη-
Ουλομενην, η μυρι' Αχαιοις αλγε' εθηκε.

† Populus imposuimus, & oratores visi sumus.

‡ Romanus prælio victor.

‖ From αντι and ονομαζω, *the putting one name in the room of another.*

§ 6. (1) An *Antonomaſia* puts a proper for a common name. Thus, that man is an *Hercules*, that is, an uncommonly ſtrong man. Or he is a *Job*, that is, a remarkably patient man. Or he is a *Nero*, that is, a monſtrously cruel man. Or he is a *Croeſus*, that is, an immenſely rich man.

(2) An *Antonomaſia* puts a common for a proper name. Thus, he is gone to the City, or he is come from the City, meaning *London*. In like manner the Poet ſhall intend HOMER, the Orator, CICERO, and the Apoſtle, St PAUL. Thus CHRIST is called "the ſon of man," *Matt.* ix. 6. and "the maſter," *John* xi. 28.

§ 7. When we uſe the *Antonomaſia*, we ſhould take care that whatever epithet, title, or denomination ſtands in the room of the uſual name, ſhould be ſuch as is either eaſy and familiar, or ſuch as is more emphatical and ſtriking; for there is no ſmall excellency in an *Antonomaſia*, when properly conceived and applied according to theſe directions: as when I call a good Orator a DEMOSTHENES, or a good Poet a VIRGIL, I am beſtowing upon the perſon the higheſt praiſe, and leading the mind to a compariſon of his talents with the peculiar and tranſcendent endowments of thoſe famous Writers; and when, on the other hand, I ſay ſuch a man is a CATILINE, or a CALIGULA, I thereby call up the ideas of the moſt deteſtable characters, and brand the perſon with much deeper infamy, than if I was only in plain language to ſay, that he was very worthleſs or wicked.

wicked. But if the *Antonomaſia* has neither the advantage of eaſe and familiarity, nor of emphaſis nor ſtrength, plain expreſsion is to be preferred; at leaſt I ſee not any benefit that can ariſe from the uſe of this Trope: but we may, before we are aware, deſerve the laſh of our *great Satiriſt*, who has reckoned up ſeveral *Antonomaſias* of this kind; but which are too ludicrous to be inſerted in graver compoſitions than that of his *Art of Sinking in Poetry* †.

§ 8. The value of the *Synecdoche* appears to lie in the bold and manly freedom it gives to our diſcourſes, by which we ſhew that we are ſo full of our ideas, and ſo powerfully impreſsed with them, that we diſdain to attend to little accuracies, and nice adjuſtments of expreſsion. Language alſo acquires a vaſt variety by the aſsiſtance of the *Synecdoche*; and variety prevents fatigue, and is the ſource of perpetual entertainment. And it may be added, that the *Synecdoche* more eſpecially compliments the underſtanding, by leaving it to inveſtigate and determine the whole of our meaning from only a part of it, or aſcertain and fix our preciſe meaning, when only couched under a general expreſsion.

† POPE's *Works*, vol. vi. p. 191, 192.

CHAPTER

CHAPTER VI.

The IRONY considered.

§ 1. *The definition of an Irony.* § 2. *How known to be an Irony.* § 3. *Inſtances of the Irony from the ſacred Writings.* § 4. *Examples of the Irony from* CICERO, HORACE, DRYDEN, *and* TILLOTSON. § 5. *The definition of a* Sarcaſm, *with inſtances.* § 6. *The uſes of Ironies and Sarcaſms.* § 7. *Cautions to be obſerved concerning them.* § 8. *The foundation in nature for the Irony and Sarcaſm.*

§ 1. AN *Irony* * is a Trope, in which one contrary is ſignified by another; or, in which we ſpeak one thing, and deſign another, in order to give the greater force and vehemence to our meaning.

§ 2. The way of diſtinguiſhing an *Irony* from the real ſentiments of the ſpeaker or writer, are by the accent, the air, the extravagance of the praiſe, the character of the perſon, the nature of the thing, or the vein of the diſcourſe: for if in any of theſe reſpects there is any diſagreement from

* From εἰρωνευομαι, *I uſe a diſſimulation in my ſpeech.*

from the common ſenſe of the words, it plainly appears that one thing is ſpoken, and another is designed †.

§ 3. Innumerable inſtances of this Trope might be produced, but the following ſhall ſuffice. In the ſacred Writings we have frequent inſtances of the *Irony*. Thus the Prophet ELIJAH, 1 *Kings* xviii. 27. ſpeaks in Irony to the Prieſts of *Baal*, "Cry aloud, for he is a GOD; "either he is talking, or he is purſuing, or he is "on a journey, or peradventure he ſleeps, and "muſt be awaked." So the Prophet MICAJAH, 1 *Kings* xxii. 15. bids AHAB "go to battle againſt "Ramoth-Gilead, and proſper." We meet with an *Irony* in *Job* xii. 2. "No doubt but ye are the "People, and wiſdom ſhall die with you." That paſsage may be considered as an *Irony*, Eccleſ. xi. 9. "Rejoice, O young man, in thy youth, "and let thine heart chear thee in the days of "thy youth, and walk in the way of thine heart, "and in the ſight of thine eyes." Nay, the Almighty himſelf appears to ſpeak ironically, *Gen.* iii. 22. "And the LORD GOD ſaid, The man is "become as one of us to know good and evil." And in the ſame manner we may apprehend our LORD's rebuke to the Jewiſh Doctors, when he ſays,

† In eo vero genere quo contraria oſtenduntur, Ironia eſt. Illuſionem vocant; quæ aut pronuntiatione intelligitur, aut perſona, aut rei natura. Nam ſi qua earum verbis diſſentit, apparet diverſam eſſe orationi voluntatem. QUINTIL. lib. viii. cap. 6. § 2.

ſays, *Mark* vii. 9. "Full well ye reject the com-
"mandment of GOD, that ye may keep your
"own tradition:" where, by the word καλως, which our Translators render *full well*, it is evident our LORD intends quite the contrary of what his language ſeems to import.

§ 4. CICERO, repreſenting the forces of CATILINE as mean and contemptible, ſays, "O war,
"moſt terrible indeed! ſince CATILINE is to
"march out with ſuch a Praetorian band of de-
"bauchees *." HORACE, after he has deſcribed the tumults, hurries, and dangers of *Rome*, concludes,

Go now, and ſtudy tuneful verſe at *Rome* †.

Mr DRYDEN finely ridicules the *Egyptian* worſhip in a laughing, ironical commendation of their Leek and Onion Deities:

Th' *Egyptian* rites the *Jebuſites* embrac'd,
Where Gods were recommended by the taſte:
Such ſav'ry Deities muſt needs be good,
As ſerv'd at once for worſhip and for food ‡.

That is a very poignant *Irony* in Archbiſhop TILLOTSON, who, ſpeaking of the Papiſts, ſays, "If

* O bellum magnopere pertimeſcendum! cum hanc ſit habiturus Catilina ſcortorum cohortem prætoriam. CICER. *in* CATIL. Orat. 2. § 11.

† I nunc, & verſus tecum meditare canoros!
HORAT. *Epiſt.* lib. ii. epiſt. 2. ver. 76.

‡ DRYDEN's *Abſalom and Achitophel*.

" If it ſeem good to us to put our necks once
" more under that yoke which our Fathers were
" not able to bear; if it be really a preferment
" to a Prince to hold the Pope's ſtirrup, and a
" privilege to be diſpoſed of him at pleaſure,
" and a courteſy to be killed at his command;
" if to pray without underſtanding, to obey
" without reaſon, and to believe againſt ſenſe;
" if Ignorance, and implicit Faith, and an In-
" quiſition be in good earneſt ſuch charming and
" desirable things; then welcome Popery, which,
" wherever thou comeſt, doſt infallibly bring all
" theſe wonderful privileges and bleſsings along
" with thee *."

§ 5. Under the *Irony* we may include the *Sarcaſm* †, which may be defined to be an *Irony* in its ſuperlative keenneſs and aſperity. As inſtances of this kind we may conſider the ſpeech of the Soldiers to our bleſsed LORD, when, after they had clothed him in mock majeſty, they bowed the knee before him, and ſaid, " Hail King of " the Jews," *Matt.* xxvii. 29. So again, when our LORD was upon the croſs, there were ſome that thus derided him, *Mark* xv. 32. " Let CHRIST, " the king of Iſrael, deſcend now from the croſs, " that we may ſee and believe." By the way it may be obſerved, that cuſtom has ſo much prevailed that not only exceſsively keen *Ironies* are called *Sarcaſms*, but any ſevere ſayings with an uncommon

* TILLOTSON's *Works*, vol. iii. page 392. Octavo edit.

† From σαρκαζω, *I ſtrip off the fleſh.*

uncommon edge, and that cut remarkably deep, bear the ſame name, though upon examination they will appear not to be Ironies, but plain expreſsions. Thus PYRRHUS the ſon of ACHILLES, when PRIAM reproached him with cruelty, and put him in mind of his father's contrary conduct, inſults him in the following Sarcaſm:

Thou then ſhalt bear the tidings, and ſhalt go
A ſpeedy courier to the ſhades below;
There tell ACHILLES of my barb'rous deeds,
And what a wretch his noble ſire ſucceeds *.

§ 6. Ironies and Sarcaſms have a great advantage in them to infuſe ſtrength and vehemence into our diſcourſes, and may be very ſerviceable to correct vice and hypocriſy, and daſh pride and inſolence out of countenance. They add ridicule to diſlike, and ſet up an infamous character as the butt of contempt, than which there is nothing that can wound with ſorer mortification and a keener anguiſh. Perhaps theſe Tropes are never uſed with greater advantage, than when they are followed with ſomething very ſevere and cutting in plain and clear language, by which a vile and deteſtable character is thrown as it were from one rack of torture to another. An example of this ſort we may find

* Cui Pyrrhus; referes ergo hæc, & nuntius ibis
Pelidæ genitori illi mea triſtia facta,
Degeneremque Neoptolemum narrare memento.
VIRGIL. *Æneid.* lib. ii. ver. 547.

in CICERO, when ſpeaking of PISO, he ſays, "You have heard this Philoſopher. He de-"nies that he was ever desirous of a triumph: "O wretch! O plague! O ſcoundrel! when "you deſtroyed the Senate, ſold its authority, "ſubjected your Conſulate to the Tribune, over-"turned the State, betrayed my life and ſafety "for the reward of a province, if you did not "desire a triumph, what can you pretend you "did desire †?"

§ 7. Let us take heed upon whom and upon what occasions we employ the Irony or Sarcaſm; ever dreading ſcattering abroad arrows, firebrands and death, and excusing ourſelves with ſaying, that *we are only in ſport.* A cruel ſatire, though it paſsed from our lips rather for the ſake of wit, than out of a principle of ill-nature, may make ſuch a wound upon a tender and innocent mind, as even whole years or life itſelf may never be able to heal. Let us in our wit and ſatire imitate the true Hero, who, though he always wears a ſword, yet never uſes it but upon a proper occasion.

Teach

† At audiſtis, Patres Conſcripti, Philoſophi vocem, negavit ſe triumphi cupidum unquam feciſſe. O ſcelus! O peſtis! O labes! cum extinguebas ſenatum, vendebas auctoritatem hujus ordinis, addicebas tribuno plebis conſulatum tuum, rempublicam evertebas, prodebas caput & ſalutem meam una mercede provinciæ, ſi triumphum non cupiebas, cujus tandem rei te cupiditate arſiſſe defendes? CICER. *in* PISON. § 24.

Teach me to feel another's wo,
To hide the fault I ſee,
That mercy I to others ſhow,
That mercy ſhow to me;

are lines that I have ſomewhere met with in Mr POPE, however little they may be exemplified in his *Dunciad*.

§ 8. If I might venture to give my opinion of the true ground of an Irony, I ſhould aſcribe it to the power of contraſt. We have for our ſubject a fooliſh or bad character; in order the more effectually to expoſe it, we call up by our expreſsions the idea of a character that is wiſe or worthy. Theſe two characters are matched together, like a coarſe daubing and curious picture exhibited in one view: the curious picture grows brighter and more beautiful by being placed by a bad neighbour, and the coarſe daubing looks meaner and baſer by the contiguous luſtre of its noble companion. The plumes of the raven never appear with ſo deep a jet, as when he is walking over a track of unſullied ſnow.

CHAPTER VII.

The HYPERBOLE conſidered.

§ 1. *An* Hyperbole, *its definition.* § 2. *Hyperboles of two kinds:* (1) *That which increaſes beyond the truth*; (2) *That which falls below the truth.* § 3. *Various ways by which an Hyperbole is expreſſed:* (1) *In plain and direct terms*; (2) *By ſimilitude*; (3) *By a ſtrong Metaphor.* § 4. *Various remarks upon an Hyperbole.* § 5. *How an Hyperbole may be ſoftened.* § 6. *If two or more Hyperboles in a ſentence, they are to ſtrengthen one another.*

§ 1. AN *Hyperbole* * is a Trope, that in its repreſentation of things either magnifies or diminiſhes beyond or below the line of ſtrict truth, or to a degree that is diſproportioned to the real nature of the ſubject.

§ 2. This Trope is branched into two kinds. (1) That kind of *Hyperbole* which increaſes beyond the truth. Such are the expreſsions, *whiter than ſnow, blacker than a raven, ſwifter than the wind,*

* From ὑπερβαλλω, I *exceed.*

wind, and the like. Thus VIRGIL deſcribes the Giant POLYPHEME,

He walks ſublime, and tow'rs among the ſtars *.

So again,

On either ſide two rocks enormous riſe,
Whoſe ſummits threaten to invade the ſkies †.

In *Deut.* ix. 1. we read of *cities fenced up to heaven.* In *Job* xx. 6. the head of a proſperous wicked man is repreſented as *reaching to the clouds:* and in *Pſalm* cvii. 26. mariners in a ſtorm are ſaid to *mount up*, that is, upon the waves, *to heaven.*

(2) The other ſort of *Hyperbole* falls below the truth. Thus we ſpeak of *moving ſlower than a ſnail*, of *being as deaf as a rock*, *as blind as a mole*, and of *being waſted to a ſkeleton.* 1 *Sam.* xxiv. 14. "After whom, ſays DAVID to SAUL, is "the king of Iſrael come out? after whom doſt "thou purſue? after a dead dog, after a flea?" So *Job* xxv. 6. *man is called a worm.* And *Iſaiah* xl. 17. "All nations before GOD are as nothing; "and they are counted to him as leſs than no-"thing." And *Pſalm* lxii. 9. "Surely men of "low degree are vanity, and men of high degree "are a lie: to be laid in the balance, they are al-"together lighter than vanity."

* —— Ipſe arduus altaque pulſat
Sidera —— *Æneid.* iii. ver. 619.

† Hinc atque hinc vaſtæ rupes, geminique minantur
In cœlum ſcopuli. — VIRGIL. *Æneid.* lib. i. ver. 166.

§ 3. And as there are two kinds of *Hyperboles*, ſo there are various ways by which they are expreſsed. As,

(1) In plain and direct terms:

High o'er the winds and ſtorms the mountain bears,
And on its top recline the weary ſtars *.

And MILTON, ſpeaking of Satan and Death on the point of engagement, ſays,

So frown'd the mighty combatants, that hell
Grew darker at their frown —— †

(2) An *Hyperbole* is expreſsed by ſimilitude or compariſon. Thus VIRGIL, deſcribing a ſea-fight, ſays,

At once they ruſh to conflict: all the ſea
Foams with the daſhing oars and forky prows,
As if the *Cyclades* uprooted ſwam
The ocean, or with mountains mountains wag'd
Enormous battle on th' afflicted deep ‡.

So PINDAR compares an attack of HERCULES upon

* Stat ſublimis apex, ventoſque imbreſque ſerenus
Deſpicit, & tantum feſſis infiditur aſtris.
STATII *Theb.* lib. ii. ver. 35.

† *Paradiſe Loſt*, book ii. ver. 719.

‡ Una omnes ruere, & totum ſpumare reductis
Convulſum remis roſtriſque tridentibus æquor.
Alta petunt; pelago credas innare revulſas
Cycladas, aut montes concurrere montibus altos.
Æneid. lib. viii. ver. 689.

upon the inhabitants of *Cos*, not to winds, or ſeas, or fires, but to a thunderbolt *.

(3) An *Hyperbole* is expreſsed by a ſtrong Metaphor †. Thus we call a very virtuous character *an angel*, and a very vicious one, *a fiend* or *devil:* we ſay a drunkard is *a ſwine*, and an extortioner *a wolf* or *harpy*. CICERO furniſhes us with an Hyperbole of this kind in one of his Orations againſt VERRES: "There was lately in "*Sicily* not that DIONYSIUS, nor that PHALA-"RIS, for that island has produced a ſucceſsion "of cruel tyrants, but a certain new monſter, "the ſpawn of that ancient barbarity, which is "ſaid to have infeſted that country; for it is "my opinion, that neither *Charybdis* nor *Scylla* "have been ſo deſtructive to mariners, as what "this monſter has been in the ſame ſtraits ‡."

* Nec igni, nec ventis, nec mari, ſed fulmini dicit ſimilem eſſe, ut illa minora, hoc par eſſet. QUINTIL. lib. viii. cap. 6. § 2.

† Dr WARD obſerves, that an Hyperbole is principally metaphorical, but ſometimes taken from other Tropes; as, when inſtead of ſaying CATO was a very virtuous man, VELLEIUS PATERCULUS calls him *the image of virtue*, it is an hyperbolical Metonymy of the adjunct for the ſubject. WARD's *Syſtem of Oratory*, vol. ii. page 24.

‡ Verſabatur in Sicilia non Dionyſius ille, nec Phalaris, tulit enim illa quondam inſula multos & crudeles tyrannos, ſed quoddam novum monſtrum ex illa vetere humanitate, quæ in iiſdem locis verſata eſſe dicitur. Non enim Charybdim tam infeſtam, neque Scyllam navibus, quam iſtum in eodem freto fuiſſe arbitror. CICER. *Orat. 7. in Verrem*, § 56.

§ 4. Before we quit the *Hyperbole*, it may be proper to ſubjoin the following remarks.

(1) It appears that the Hyperbole, when it is expreſsed in plain and direct terms, is only common language, and neither Trope nor Figure; and that when it is expreſsed by a Similitude, it is a Figure, but no Trope; for there is no alienation of a word from a common to a borrowed ſenſe, in which, as has been obſerved, the very eſsence of a Trope conſiſts. It appears further, that when the Hyperbole is expreſsed by a ſtrong Metaphor, as in the third caſe, it is rather to be considered as a particular ſpecies of the Metaphor than a diſtinct and particular kind of Trope. But yet as all the Writers on Rhetoric, as far as I have obſerved, place the Hyperbole among the Tropes, and aſsign it a division by itſelf, I have accordingly diſcourſed concerning it.

(2) The ground of the Hyperbole ſeems to lie in the difficulty of conveying to others the ardor and extent of our ideas, and therefore we venture beyond the boundaries of truth, that the mind of the hearer without any further labour may reach as far as the truth at once.

" We are allowed, ſays QUINTILIAN, to ſpeak " beyond the truth, becauſe we cannot exactly " ſtrike upon the truth; and it is better we " ſhould go beyond, than not attain the truth in " our diſcourſes *." " Every Hyperbole, ſays " SENECA,

* Conceditur enim amplius dicere, quia dici quantum eſt non

" SENECA, is extended with this view, that by " falſhood it may arrive at the truth. So he " who ſaid,

" In colour whiter than the ſnow,
" In ſwiftneſs fleeter than the wind,

" ſaid indeed what was impoſsible; but it was " with a design, that as much as was poſsible " might be credited. In like manner he who " ſaid,

" He is leſs moveable than rocks,
" And more impetuous than the ſea,

" did not imagine that he ſhould perſuade man- " kind that there was any perſon ſo immoveable " as a rock. An Hyperbole never expects ſo " much as it dares; but affirms what is incredi- " ble, that it may reach what is credible *."

(3) The Hyperbole is one of the boldeſt freedoms in all language. It is a moſt exquisite, elevated, and impaſsioned form of ſpeech. Like a flame

non poteſt; meliuſque ultra quam citra ſtat oratio. QUINT. lib. viii. cap. 6. § 2.

* In hoc omnis Hyperbole extenditur, ut ad veram mendacio veniat. Itaque qui dixit,

Qui candore nives anteirent, curſibus auras:

quod non poterat fieri, dixit; ut crederetur quantum plurimum poſſet. Et qui dixit,

His immobilior ſcopulis, violentior amne:

ne hoc quidem ſe perſuaſurum putavit, aliquem tam immobilem eſſe, quàm ſcopulum. Nunquam tantum ſperat Hyperbola, quantum audet; ſed incredibilia affirmat, ut ad credibilia perveniat. SENEC. *de Beneficiis*, lib. vii. § 23.

a flame from a ſtrong internal fire, it breaks out at once into a blaze, and mounts with an irreſiſtible power and rapidity to heaven itſelf.

(4) Great judgment is required in the uſe of the *Hyperbole*. To this end let us remember, that there muſt be ſome truth or reſemblance, that muſt be laid as the foundation of the *Hyperbole*, though the ſuperſtructure is allowed to riſe, and enlarge itſelf far above and beyond it. If there is no truth nor reſemblance in the *Hyperbole*, our compoſitions are wretchedly debaſed, and the underſtandings of our audience art hurt and affronted, when they ſhould be entertained and charmed. "But as to the Hyperbole itſelf, "ſays QUINTILIAN, let there be ſome meaſure "obſerved; for though every Hyperbole is be-"yond belief, yet it ought not to be beyond "bounds, nor is there a more ready way to the "bombaſt, than a tranſgreſſion in this kind. It "would be diſagreeable to repeat how many er-"rors have ſprung from this ſource, eſpecially "as they are far from being ſecret and unknown. "It is ſufficient to ſay, that the Hyperbole ſpeaks "what is falſe, but not ſo as to deſire to deceive "by its falſhood; upon which account we ſhould "be very careful how far we may exceed with "propriety, and where it is that we are to ſtop *."

Mr

* Sed hujus quoque rei ſervetur menſura quædam; quamvis enim eſt omnis Hyperbole ultra fidem, non tamen eſſe debet ultra modum, nec alia magis via in κακοζηλιαν itur. Piget referre plurima hinc orta vitia, cùm præſertim minimè ſint ignota

Mr POPE, in his humorous piece on the *Art of Sinking* †, gives us ſeveral inſtances of this ſort, one of which is the following, where it is ſaid of a *lion*,

> He roar'd ſo fierce, and look'd ſo wondrous grim,
> His very ſhadow durſt not follow him.

An aſsertion void of all poſsibility or colour of truth, and therefore wild and extravagant.

Another *Hyperbole*, no leſs intolerable, we have in the following lines;

> See theſe dead bodies hence convey'd with care:
> Life may perhaps return with change of air.

Whereas, when the union between ſoul and body is diſsolved, there can be no hope by any means whatever of a reſtoration to life, and conſequently there is not the leaſt ground for ſuch an *Hyperbole*.

I might add, to the number of theſe vain tumors in language, two lines which I have heard repeated:

> Collected in himſelf Prince ARTHUR ſtood,
> Himſelf an army, and his ſpear a wood.

But how could a single man, however majeſtic, be miſtaken for an army, or his ſpear, however great, be imagined to be a wood?

This

ignota & obſcura. Manore ſatis eſt, mentiri Hyperbolem, nec ita ut mendacio fallere velit. Quo magis intuendum eſt, quouſque deceat extollere, quod nobis non creditur. QUINTIL. lib. viii. cap. 6. § 2.

† Vol. vi. page 196.

This extravagant *Hyperbole*, as I have heard, was burleſqued by a keen Satiriſt in the following imitation:

Prodigious bard! thy muſe let looſe!
Thy ſtand a tub, thy quill a gooſe!

I fear Dr YOUNG himſelf may be juſtly condemned for a fault of this kind, when, ſpeaking of the luminaries of heaven, he ſays,

So bright, with ſuch a wealth of glory ſtor'd,
'Twere ſin in Heathens not to have ador'd *.

How monſtrously abſurd is it in a Chriſtian Writer thus to affirm that idolatry, though of the hoſt of heaven, was ever the duty GOD required of the Pagan world, and that it was sin in them not to pay that divine homage to the works of the Deity, which ſhould center only in himſelf!

Dr TRAPP, who beſtows his higheſt praiſes upon VIRGIL, yet arraigns his deſcription of CAMILLA, as an unnatural flight of the *hyperbolic* kind †:

She o'er the tops of corn her flight could ſteer,
Nor ever bend, nor touch the golden ear;

Or

* YOUNG's *Laſt Day*, book i.

† Extant pauca, fateor, apud Homerum verè improbabilia; eſt & apud Virgilium unum hujus generis ſpecimen, Camillam intelligo elegantiſſimis verſibus deſcriptam— Pulcherrimi ſanè ſunt verſus, quo circa magis dolendum rem eſſe impoſſibilem. *Prælect. Poetic.* vol. ii. p. 299.

Or o'er the ſea ſuſpended ſhe could glide,
Nor tinge her flying footſteps in the tide *.

In this deſcription of VIRGIL there is not the leaſt truth. No one perſon, however light and agil, being ever able to run along unbending corn, or ſkim along the main without wetting the feet, or do any thing that might give a colour for any ſuch imagination.

The account Lord LANSDOWNE gives of Hyperboles is very juſt and ſuitable to our purpoſe:

Hyperboles, ſo daring and ſo bold,
Diſdaining bounds, are yet by bounds control'd;
Above the clouds, but ſtill within our ſight,
They mount with truth, and make a tow'ring flight;
Preſenting things impoſſible to view,
They wander thro' incredible to true:
Falſhoods thus mix'd, like metals, are refin'd;
And truth, like ſilver, leaves the droſs behind.

And his cenſure upon the madneſs of *Hyperboles*, well deſerves our remembrance:

Thus Poetry has ample ſpace to ſoar,
Nor needs forbidden regions to explore:
Such vaunts as his who can with patience read,
Who thus deſcribes his Hero ſlain and dead?
" Kill'd as he was, inſenſible of death,
" He ſtill fights on, and ſcorns to yield his breath †."

The

* Illa vel intactæ ſegetis per ſumma volaret
Gramina, nec teneras curſu læſiſſet ariſtas:
Aut mare per medium, fluctu ſuſpenſa tumenti,
Ferret iter; celeres neque tingeret æquore plantas.
Æneid. lib. vii. ver. 808.

† ARIOSTO.

The noiſy culverin o'ercharg'd lets fly,
And burſts unaiming in the rended ſky:
Such frantic flights are like a madman's dream,
And nature ſuffers in the wild extreme *.

§ 5. If an *Hyperbole* is too high, it may be qualified by ſome ſuch inſertions, as, *Methinks, it ſeemed, it looked like, if I may ſo ſay*, or *if I may be permitted*, or ſome ſuch cautionary expreſsions †. Thus LUCIUS FLORUS ſays, "that "the ſhips were built with ſuch diſpatch in the "ſecond Punic war, that it ſeemed as if they "were not made by men, but that the trees "were converted into ſhips by the Gods ‡." Mr COWLEY ſoftens the *Hyperbole*, when, deſcribing the Giant GOLIATH, he ſays,

The

* Lord LANSDOWNE's *Eſſay upon unnatural Flights in Poetry*. See his Works, vol. i. p. 90.

† Et ſi quid periculoſius finxiſſe videmur, quibuſdam remediis præmuniendum eſt; ut ita dicam, ſi licet dicere, quodammodo, permitte mihi ſic. Quod idem etiam in iis quæ licentiùs tranſlata erunt, proderit, quæ non tutò dici poſſunt. In quo non falli judicium noſtrum, ſolicitudine ipſa manifeſtum erit. Qua de re Græcum erit illud elegantiſſimum, quo præcipitur ita, προσπιπλησσειν τη υπερβολη. QUINTIL. lib. viii. cap. 3. § 3.

Atque etiam ſi vereare, ne paulo durior tranſlatio eſſe videatur, mollienda eſt propoſito ſæpe verbo; ut ſi olim M. Catone mortuo, *pupillum* ſenatum quis relictum diceret, paulo durius; ſin, ut ita dicam, pupillum, aliquanto mitius eſt. CICER. *de Orat.* lib. iii. § 41.

‡ Ut non naves arte factæ, ſed quodam munere Deorum in naves mutatæ arbores viderentur. LUCII FLORI, lib. ii. cap. 2.

The valley now the monſter ſeem'd to fill,
And we methought look'd up t' him from our hill *.

And Mr WALLER gives us an example of the ſame kind in his deſcription of a Whale:

Their fix'd javelins in her ſides ſhe wears,
And on her back a grove of pikes appears;
You would have thought, had you the monſter ſeen
Thus dreſt, ſhe had another iſland been †.

The advantage arising from theſe cautionary expreſsions, is, that the ſpeaker cannot be accuſed of a want of underſtanding, when he makes uſe of an *Hyperbole* beyond the limits uſually granted to ſuch a Trope; becauſe, before he introduces it, he intimates his apprehension of its exceſs by a kind of jealouſy concerning its approbation. And this caution is a ſort of paſsport for the *Hyperbole*, for by making an apology for an expreſsion before you utter it, you prepare the hearers for a reception of what may appear too marvellous, and too nearly the romantic, provided at the ſame time, according to what we but now obſerved, there is but the leaſt degree of truth or reſemblance at bottom; but where theſe are abſolutely wanting, there is a diſmal vacuity of ſenſe, notwithſtanding the greateſt pomp of expreſsion, and every device that can poſsibly be practiſed. But I cannot ſay any thing more ſuitable on this point, than what Dr TRAPP has ſaid before me. "We are not de-
"viating,

* *Davideis*, book iii.

† WALLER's *Battle of the Summer-Iſlands*.

" viating, ſays he, from the right rule of think-
" ing in Metaphors, Hyperboles, Ironies, nor
" even in equivocal ſpeeches, nor fancies, nor
" poetical fables, when they are properly uſed;
" for there is a wide difference between falſhood
" and fiction, between that which is really falſe,
" if I may ſo ſpeak, and that which has only the
" appearance of what is falſe. Right reaſon is
" laid as the foundation of juſt Tropes and Fic-
" tions. Truth ſuſtains the apparent falsity;
" which is ſo far from deſtroying, that it adorns
" the truth *."

§ 6. If you make uſe of more than one *Hyperbole* in a ſentence, as ſometimes there may be grace and propriety in an aſſemblage of them, take care that they riſe and ſtrengthen upon one another; for otherwiſe, when you have raiſed the hearer's expectations, you will diſappoint them with a very diſguſtful defect, and poverty of idea, and this too in a Trope that ſhould be peculiarly ſtrong and animated. Falls are never ſo great and dangerous as thoſe from an uncommon height. For inſtance, how mean had it been

* Nec Metaphoris, Hyperbolis, Ironicis, imo vel æquivocis locutionibus recte uſurpatis, neque etiam commentis & fabulis poeticis, a recta cogitandi norma aberratur. Inter falſitatem enim & fictionem, inter id quod verè falſum eſt (ſi ita loqui diceat) & id quod falſi tantum ſpeciem induit, per multum intereſt. Tropis iſtis & fictionibus recta ratio, tanquam fundamentum, ſubſternitur; veritate ſuſtinetur apparens iſta falſitas; quæ veritatem exornat, non deſtruit. TRAPPII *Prælect. Poetic.* vol. i. p. 184.

been in HORACE, if he had ſaid that *care* flew ſwifter than the winds, or the ſtag, or could even keep pace with the horſe on full ſpeed? but how do the ideas riſe upon the mind, and gradually augment the velocity of that diſtreſsing paſsion which he deſcribes, when he ſays!

Care climbs the veſſel's brazen prow,
Sits faſt upon the racer's ſteed;
Her flight outſtrips the bounding roe,
And leaves behind the whirlwind's ſpeed *.

A like inſtance we may meet with in CICERO: "What *Charybdis* is ſo devouring? *Cha-* "*rybdis*, do I ſay? which, if there was ſuch a "monſter, was only a ſingle animal. Even the "ocean itſelf, believe me, ſeems ſcarce capa- "ble in ſo little a time to ingulph ſuch a "quantity of riches, ſo variously diſperſed, and "at ſuch diſtant places, as ANTONY has "done †."

* Scandit æratas vitioſa naves
Cura; nec turmas equitum relinquit,
Ocyor cervis, & agente nimbos
Ocyor euro.
HORAT. *Od.* lib. ii. od. 16.

† Quæ Charybdis tam vorax? Charybdin, dico? quæ ſi fuit, fuit animal unum. Oceanus, medius fidius, vix videtur tot res, tam diſſipatas, tam diſtantibus in locis poſitas, tam cito abſorbere potuiſſe. CICER. *Phil.* ii. § 27.

CHAPTER VIII.

The CATACHRESIS conſidered.

§ 1. *A Catachreſis, its definition.* § 2. *Upon what accounts Catachreſes are uſed, or the occaſions of them.* § 3. *When they become faulty.* § 4. *Mr* BLACKWALL's *account of the analogy and relation between the ſeveral kinds of Tropes.* § 5. VIDA's *fine account of the Tropes.*

§ 1. A *Catachreſis* * is the moſt licentious as to language of all the Tropes, as it borrows the name of one thing to expreſs another, which has either no proper name of its own; or if it has, the borrowed name is uſed either for ſurprising by novelty, or for the ſake of a bold and daring energy.

§ 2. (1) A *Catachreſis* borrows the name of one thing to expreſs another, which has no proper name of its own. Thus QUINTILIAN allows us to ſay, that we *dart* a ball or a ſtake, though darting belongs only to a javelin. In the ſame manner he permits us to call that *a ſtoning*

* From καταχρωμαι, *I abuſe.*

ſtoning or killing a perſon with *ſtones*, though the death was occaſioned by clods or tiles *. Thus we often ſpeak of *a ſilver* or *iron inkhorn*. In the ſame manner a perſon may be called *a parricide*, who murders his mother, or brother, or ſiſter, though the word *parricide* properly ſignifies a perſon who murders his father, for, as there is no appropriate word to denominate the murderer of other near relations, and as the guilt in all the caſes is moſt enormous, and ſomewhat similar, the impropriety vaniſhes, and readily yields to the force of neceſsity.

(2) A *Catachreſis* borrows the name of one thing to expreſs another; which thing, though it has a name of its own, yet under a borrowed name ſurpriſes us with novelty, or infuſes into our diſcourſes a bold and daring energy. Thus VIRGIL ſays,

The goat himſelf, man of the flock, had ſtray'd †.

by man, evidently intending the father and leader of the flock. So again,

The *Grecian* Chiefs, thro' ten revolving years,
Haraſs'd by war, and by the Fates repuls'd,

* Nam & qui jaculum emittit, jaculari dicitur; quia pilam aut ſudem appellatione privatim ſibi aſſignata caret. Et ut lapidare quid ſit manifeſtum eſt, ita lapidare glebarumque teſtarumque jactus non habet nomen. Unde abuſio quæ Catachreſis dicitur neceſſaria. QUINTIL. lib. viii. cap. 2. § 1.

† Vir gregis ipſe caper deerraverat ——

VIRGIL. *Eclog.* vii. ver. 7.

(PALLAS inſpir'd her wiſdom) build an horſe,
That ſeem'd a mountain for enormous ſize *.

The ſame word is uſed by JUVENAL concerning the high head-dreſs of the ladies at *Rome* in his days:

With curls and ribbands high her head ſhe builds †.

Thus MILTON, deſcribing the Angel RAPHAEL's deſcent from Heaven, ſays,

—— Down thither, prone in flight
He ſpeeds, and thro' the vaſt etherial ſky
Sails between worlds and worlds —— ‡

Here the novelty of the word *ſails* infuſes that ſpirit and pleaſure into the deſcription which would have been loſt, if the Poet had ſaid *flies* between worlds and worlds.

HORACE makes uſe of the ſame Trope;

The eaſt-wind rides the mad *Sicilian* waves ‖.

Where the riding of horſemen is applied to the ſwift courſe of the eaſt wind over the ſtormy deep.

The

* Ductores Danaûm, tot jam labentibus annis,
Inſtar montis equum, divina Palladis arte,
Ædificant. — VIRGIL. *Æneid.* ii. ver. 14.

† Tot premit ordinibus, tot adhuc compagibus altum
Ædificat caput — JUVENAL. *Sat.* vi. ver. 501.

‡ *Paradiſe Loſt*, book v. ver. 266.

‖ —— Vel eurus
Per Siculas equitavit undas.
HORAT. *Od.* lib. iv. od. 4.

The ſame Poet ſays,

Arms not as yet with expiated blood
Anointed —— *

which is a bold *Catachreſis*, as *blood* and *anointed* lie very remote from one another in ſignification.

The ſacred Scriptures will furniſh us with many inſtances of this Trope. *Lev.* xxvi. 30. "And I will caſt your carcaſes upon the carcaſes of your idols;" that is, upon the ruins of your idols, which ſhall be as much deſtroyed as the body is when it is ſlain, and become a dead carcaſe. So *Deut.* xxxii. 14. we read of "the fat of kidneys of wheat, and drinking the pure blood of the grape." *Fat* may be aſcribed to *wheat*, becauſe it makes fat; or hereby the fineſt part of the wheat may be intended: and *kidneys of wheat*, may intend *kernels of wheat*, in bigneſs like *a kidney*. The juice that is preſsed from the grape is ſaid to be *the blood of the grape*, either becauſe its colour is like blood, or becauſe it is to the grape what blood is to the body, its life and excellency. In like manner, *Pſalm* lxxx. 5. we read of being "fed with the bread of tears;" that is, with bread waſhed with tears. So the thankſgivings of the lips, *Hoſea* xiv. 2. are called "the calves of the lips;" intimating it may be, that the thanksgivings

 ſhould

* —— Arma
Nondum expiatis uncta cruoribus.
HORAT. *Od.* lib. ii. od. 1.

ſhould be holy, ſhould be large, ſhould be the beſt that could be offered, like thoſe of calves or heifers killed in ſacrifice. But the boldeſt *Catachreſis* perhaps in all the holy Scriptures is in 1 *Cor.* i. 25. "Becauſe the fooliſhneſs "of GOD, ſays the Apoſtle, is wiſer than men, "and the weakneſs of GOD is ſtronger than "men;" that is, what men are apt to account fooliſhneſs in GOD ſurpaſſes their wiſdom, and what they may be ready to miſconſtrue as weakneſs in GOD excels all their power.

§ 3. It may be obſerved from what has been ſaid, when it is that a *Catachreſis* is allowable, namely, when it borrows the name of one thing to expreſs another, which either has no proper name of its own, or if it has, the borrowed name ſtrikes us with an agreeable novelty or energy. Whenever there is a *Catachreſis* without this neceſsity or advantage to vindicate and warrant it it degenerates into a blemiſh and diſgrace to compoſition; and therefore Mr POPE has not without reaſon branded ſuch *Catachreſes* as follow with infamy, *Mow the beard, ſhave the graſs, pin the plank, nail the ſleeve.* You know there are other natural words by which theſe actions may be expreſsed, and therefore there is no need of ſuch *Catachreſes* from any deficiency in language. And as to the pleaſure of ſuch Tropes, as that ingenious Satiriſt obſerves, "there reſults much the ſame to the mind as "there is to the eye, when we behold Harle-

"quin

" quin trimming himſelf with an hatchet, hew-
" ing down a tree with a razor, making his tea
" in a cauldron, and brewing his ale in a tea-
" pot *."

§ 4. Upon a review of our account of the Tropes of *Rhetoric*, we may ſee the juſtice of Mr BLACKWALL's obſervation, that " it is plain
" there is a general analogy and relation be-
" tween all Tropes; and that in all of them a
" man uſes a foreign or ſtrange word inſtead of
" a proper one, and therefore ſays one thing,
" and means ſomething different. When he
" ſays one thing, and means another almoſt the
" ſame, it is a *Synecdoche* or *Comprehenſion*; when
" he ſays one thing, and means another mutu-
" ally depending, it is a *Metonymy*; when he
" ſays one thing, and means another opposite or
" contrary, it is an *Irony*; when he ſays one
" thing, and means another like to it, it is a
" *Metaphor*; a Metaphor continued, and often
" repeated, is an *Allegory*; a Metaphor, carried
" to a great degree of boldneſs, is an *Hyper-
" bole*; and when at firſt found it ſeems a little
" harſh and ſhocking, and may be imagined to
" carry ſome impropriety in it, it is a *Cata-
" chreſis* †."

§ 5. The celebrated VIDA has given us ſuch a very juſt and beautiful account of the nature

* POPE's *Art of Sinking*, vol. vi. page 191.

† BLACKWALL's *Introduction to the Claſſics*, page 181.

of Tropes, and their ſeveral kinds, that I think proper to annex to our Diſcourſe concerning them a translation of his very fine verſes upon our ſubject; and the Reader will excuſe me, if along with them I translate ſome lines of our Author that belong not to the Tropes, but the Figures of Rhetoric, the laſt of which have not as yet been considered by us.

Obſerve how proper names aſide are thrown,
And tropical inſerted in their room.
Exotic words, adapted and apply'd
To things for which they were not firſt deſign'd,
Adorn our ſubjects with a novel dreſs
Magnificently gay, nor would they wiſh
To quit their foreign for their native garb.
Of battle, while the Bard ſublimely ſings,
His Tropes are borrow'd from devouring flame,
Or the wild waſteful deluge ſurging high:
Or if a conflagration he deſcribes,
His Metaphors are ſnatch'd from fighting fields,
The rage and boundleſs devaſtation there:
When hoſtile hoſts in fierce encounter join,
The battle ſhall be call'd a ſtormy ſea;
Where in their boiſt'rous terrors, winds with winds
Contend, and waves in huge enormous ranks
Burſt upon waves in infinite uproar.
Thus things are painted in a foreign form,
Reciprocally thus they lend their aid,
As they their dreſs alternately exchange.
Such beauties entertain the Reader's mind,
As from one ſubject he beholds a croud
Of inſtantaneous images ariſe.

So

So from ſome neighb'ring hill, while we ſurvey
The ocean's pure and peaceable expanſe,
And all below us ſpread the liquid plain,
We ſee, reflected in the watry gleam,
Paſtures, and waving woods, and wander o'er
The floating picture with immenſe delight.
Thus ſhould the Muſe's Son adorn his verſe
With images in rich variety,
Secure th' attention, bear th' enraptur'd mind,
Now here, now there, in his reſiſtleſs ſong.
The Bard too from this ſource derives his pow'rs
T' irradiate, and exalt to dignity
A ſubject mean and trivial in itſelf;
And, if the proper words are found too few,
Enriching Tropes will their defects ſupply.
This liberty is not enjoy'd alone
By Poets: others will the indulgence claim,
And moſt the Orators, whoſe eloquence
Would rouſe the ſleeping thunders of the law
Againſt delinquents, or would kindly ſave
Their friends from the devouring jaws of death
Into the joys of freedom and the day.
Nay, even the countryman's untutor'd ſtile
Abounds with Tropes— See what a *joyful* crop!—
The vine is hung with *gems*—The *thirſty* fields
Drink the refreſhing ſhow'rs—The valleys *ſmile*
With riſing harveſts—— Poverty of ſpeech
Produc'd theſe Tropes; for when no words occur,
Appointed for the things we would deſcribe,
'Tis natural to have recourſe to names
Appropriated to expreſs the things
That moſt reſemble them. But by degrees,
As civilizing arts and choice prevail'd,
Tropes, by neceſſity firſt introduc'd,

Were

Were for the pleaſures they inſpir'd preferr'd,
And the rich luſtres they on language ſhed.
Thus the inclemency of boiſt'rous winds
And fierce deſcending rains compell'd mankind
To rear rude tenements of mud and ſtraw;
But what neceſſity firſt dictated
Soon grew to elegance. The dome auguſt
On *Parian* columns roſe, and burniſh'd braſs
Suſtain'd the tow'ring roof; while regal pomp
And regal luxury reign'd all within,
And the poor hut was for the palace chang'd.
But ſtill the privilege of framing Tropes
Is not indulg'd in ſuch a large extent
To other artiſts as to tuneful Bards.
They by the rigid laws of verſe are bound
To ſcanty meaſures and unvarying feet,
While others in a wide unbounded field
Expatiate unconfin'd. How fit, how juſt,
That Poets then ſhould be allow'd t' adorn
With bolder colours and a richer dreſs
Their works, nor bluſh to find their art diſclos'd?
Ofttimes the Bard delights to raiſe his ſong
Up to a pitch ſurpaſſing all belief *.
" The ſhout aſcends the ſkies. All heav'n around
" Shakes with th' unſufferable noiſe." Anon
How he repeats his words, that execrate
Ravage and havock and the plagues of war †?
" O father! O my country! O the houſe
" Of PRIAM once ſo great! O JUPITER!
" Imperial *Troy* is ſmoking on the ground."
NEPTUNE ſhall ſometimes ſignify the main ‡,
And BACCHUS wine, and CERES corn intend:

The

* The *Hyperbole*. † An *Ecphoneſis*.
‡ The *Synecdoche*.

The father ſhall denominate his race,
And cities their inhabitants deſign.
When *Africans* with conſternation ſhake,
Their country trembles to its utmoſt bounds.
Give me a cup of *Achelous'* ſtreams,
And gen'rous wine compos'd--What mean the ſtreams
But water, from whatever fount it flows?
Poets will by a change of ſpeech addreſs
Themſelves to abſent perſons *, ſpeak to caves,
To deſerts, mountains, rivers, fields, and woods,
As they with ſenſe and reaſon were endow'd,
And could return an anſwer to their call.
Sometimes a Bard profuſe ſhall pour his praiſe
In words, while he a ſenſe reverſe intends †.
" She doubtleſs was a moſt deſerving wife ‡,
" Who, when his foes were ruſhing thro' his doors,
" Drew from her huſband's head his faithful ſword."
" O to what heights of fame has DRANCES ‖ ſoar'd!
" How has he ſtrew'd the fields with heaps of ſlain
" And, ſee the trophies which his valour gain'd!
What a rich pleaſure oft pervades the mind,
When, but from no deficiency of ſpeech,
The ſelf-ſame words are by the ſong return'd?
" Should PAN, tho' ARCADY was judge, contend;
" Ev'n PAN, tho' ARCADY was judge, muſt yield §."
But tho' a Poet may have leave to ſoar
In bold excurſions on his wing of fire,
Let him be caution'd in his uſe of Tropes
Not to exceed all bounds, and croud his verſe
With what are ſcarce related to his theme.
By harſhneſs ſome moſt ſhamefully offend,

And

* The *Apoſtrophe*.
† The *Irony*.
‡ HELEN.
‖ A coward in VIRGIL.
§ The *Epanaphora*.

And ſnatch, in nature's and in reaſon's ſpite,
From things their native forms, and make them wear,
Howe'er reluctant, an extraneous dreſs.
Alike ridiculous as he who clothes
A ſtripling in a giant's coat of mail,
Is he who calls a ſtable or a ſty
The *Lares* or of horſes or of ſwine,
Or ſtiles the ſpires of graſs that deck the meads
The *hairs* with which our mother Earth is crown'd.
Once more; be not too laviſh of your Tropes:
Redundance is diſguſt. Oft ſtoop your wing,
And condeſcend to language unadorn'd,
If worthy of the ſubject, and the ſong *.

* Nonne vides, verbis ut veris ſæpe relictis
Accerſant ſimulata, aliundeque nomina porrò
Tranſportent, aptentque aliis ea rebus; ut ipſæ,
Exuviaſque novas, res, inſolitoſque colores
Indutæ, ſæpe externi mirentur amictus
Unde illi, lætæque aliena luce fruantur,
Mutatoque habitu, nec jam ſua nomina mallent?
Sæpe ideo, cum bella canunt, incendia credas
Cernere, diluviumque ingens ſurgentibus undis.
Contra etiam Martis pugnas imitabitur ignis,
Cum ſunt accerſis acies Vulcania campis.
Nec turbato oritur quondam minor æquore pugna:
Confligunt animoſi euri certamine vaſto
Inter res pugnantque adverſis mollibus undæ.
Uſque adeo paſſim ſua res inſignia lætæ
Permutantque, juvantque viciſſim; & mutua ſeſe
Altera in alterius transformat protinus ora.
Tum ſpecie capti gaudent ſpectare legentes:
Nam diverſa ſimul datur è re cernere eadem
Multatum ſimulacra animo ſubeuntia rerum.
Ceu cum fortè olim placidi liquidiſſima Ponti
Æquora vicina ſpectat de rupe viator,
Tantùm illi ſubjecta oculis eſt mobilis unda;

Ille

Ille tamen ſylvas, interque virentia prata
Inſpiciens miratur, aquæ quæ purior humor
Cuncta refert, captoſque eludit imagine viſus.
Non aliter vates nunc huc traducere mentes,
Nunc illuc, animiſque legentum apponere gaudet
Diverſas rerum ſpecies, dum tædia vitat.
Res humiles ille interea non ſecius effert,
Splendore illuſtrans alieno, & lumina veſtit,
Verborumque ſimul vitat diſpendia parcus. —
Nec tamen haud ſolis fugit hæc me nota Poetis;
Verum etiam auctores alii experiuntur, & audent,
Præcipuè orantes cauſas, fandique magiſtri;
Seu ſontes tendant legum compeſcere habenis,
Seu charos cupiant atris è mortis amicos
Faucibus eripere, & defletos reddere luci.
Quinetiam agricolas ea fandi nota voluptas
Exercet, dum læta ſeges, dum trudere gemmas
Incipiunt vites, ſitientiaque ætheris imbrem
Prata bibunt, ridentque ſatis ſurgentibus agri.
Hanc vulgò ſpeciem propriæ penuria vocis
Intulit, indictiſque urgens in rebus egeſtas.
Quippe ubi ſe vera oſtendebant nomina nuſquam,
Fas erat hinc atque hinc transferre ſimillima veris.
Paulatim accrevere artes, hominumque libido:
Quodque olim uſus inops reperit, nunc ipſa voluptas
Poſtulat, hunc addens verborum rebus honorem.
Sic homines primùm venti vis aſpera adegit,
Vitandique imbres, ſtipulis horrentia tecta
Ponere, & informi ſedem arctam claudere limo:
Nunc altæ æratis trabibus, Pariiſque columnis
Regifico ſurgunt ædes ad ſidera luxu.
Parcius iſta tamen delibant, & minus audent
Artifices alii, nec tanta licentia fandi
Cuique datur, ſolis vulgò conceſſa Poetis:
Nempe pedum hi duris cohibentur legibus, & ſe
Sponte ſua ſpatiis anguſti temporis arctant;
Liberiùs fas campum aliis decurrere apertum.
Sacri igitur vates, facta atque infecta canentes
Libertate palam gaudent majore loquendi;

Quæ-

Quæſitique decent cultus magis, atque colores
Inſoliti, nec erit tanto ars deprenſa pudori.
Crebriùs hi fando gaudent ſuper æthera miris
Tollere res (nec fas ſit tantum credere) dictis:
It cœlo clamor; tremit omnis murmure Olympus;
Nec mora; bis vocem ingeminant, urbiſque ruina,
Fataque, prœliaque, & ſortem execrantur iniquam.
O pater! O patria! O Priami domus inclyta quondam!
Clamantes; cecidit, proh Jupiter! Ilion ingens.
Quid cùm Neptunum dicunt mare, vina Lyæum,
Et Cererem frumenta, patrumque è nomine natos
Significant, memorantque urbes pro civibus ipſis?
Atque ideo timor attonitos cum invaſerit Afros,
Africa terribili tremit horrida terra tumultu.
Nec deerit tibi, pro fluviis, proque omnibus undis,
Pocula qui preſſis Acheloïa miſceat uvis.
Ecce autem ſubitis converſi vocibus ultro
Sæpe aliquem longè abſentem, deſertaque, & antra,
Et ſolos montes affantur; ſæpe ſalutant
Sylvaſque, fluvioſque, & agros, ſenſuque carentes
Speluncas, velut hæc ſint reſponſura vocata;
Et vos, O vacui, compellant nomine ſaltus!
Præterea verbis inimicos addere ſenſus
Appoſitis, dum diſſimulant, aliudque videbis
Sæpe loqui, atque aliud ſimulata condere mente.
Egregia interea conjux ita nocte ſuprema
Deiphobo fidum capiti ſubduxerat enſem.
Nec minùs inſignis Drances, cùm ſtragis acervos
Tot dedit, & claris inſigniit arva trophœis.
Quid ſequar ulteriùs, quanta dulcedine captas
Detineant aures, vocem cùm rurſus eandem
Ingeminant, modò non verborum coget egeſtas?
Pan etiam Arcadia neget hoc ſi judice præſens;
Pan, etiam Arcadia dicam te judice vanum.
Hæc adeò cùm ſint, cum fas audere Poetis
Multa modis multis; tamen obſervare memento,
Siquando haud propriis rem mavis dicere verbis
Tranſlatiſque aliunde notis, longeque petitis,
Ne nimium oſtendas, quærendo talia, curam.

Namque

Namque aliqui exercent vim duram, & rebus iniqui
Nativam eripiunt formam, indignantibus ipſis,
Invitaſque jubent alienos ſumere vultus.
Haud magis imprudens mihi erit, & luminis expers,
Qui puero ingentes habitus det ferre gigantis,
Quàm ſiquis ſtabula alta Lares appellet equinos,
Aut crines magnæ genetricis gramina dicat.
Præſtiterit verò faciem ſpolia & ſua cuique
Linquere, & interdum propriis rem prodere verbis,
Indiciiſque ſuis, ea ſint modò digna camœnis.

VID. *Poetic.* lib. iii. line 44.

THE

THE VARIOUS KINDS OF

TROPES

VERSIFIED:

WITH

SUITABLE EXAMPLES
under each of them.

A TROPE a ſov'reign pow'r o'er language ſhows,
And upon words a foreign ſenſe beſtows.
GOD *is a Rock*, and guards his Saints from ill;
HEROD *'s a Fox*, and will be cruel ſtill.

A METAPHOR compares without the ſign:
Virtue's a ſun, and ſhall for ever ſhine.

An ALLEGORY in a length of chain
Will the reiterated Trope detain.
" A vine from *Egypt*, by JEHOVAH's hand,
" Was reſcu'd and remov'd to *Canaan*'s land.
" To give the ſtranger room the noxious thorn,
" And baleful hemlock from the ſoil were torn:
" Fenc'd round by Heav'n the plant in ſafety grew,
" Bleſt the full beam, and drank th' enliv'ning dew:
" Deep in the earth it ſtruck its thriving root,
" Enlarg'd with foliage, and enrich'd with fruit:

The

" The wide-extended ſhade the hills admir'd,
" And cedar-like to Heav'n its boughs aſpir'd:
" But now with hungry rage and lawleſs pow'r,
" The mountain-bull and foreſt-boar devour:
" Incloſures, cluſters, boughs their fury tares,
" And fire conſumes what brutal havock ſpares.
" Look, gracious GOD, on this thy mournful vine,
" And let thy guardian care atteſt it thine!"

A METONYMY will, for kindred's ſake,
The name of one thing for another take.
Cauſes effects intend. His ſin will find
Th' offender out, and rack his conſcious mind *.
Effects the cauſe denote. Pale death deſtroys
Gay giddy youth, and blaſts its blooming joys.
Subjects for adjuncts ſtand. Friends, take the cup,
And thankful for its bleſſings drink it up †.
Adjuncts the ſubjects mean. Mankind deſpiſe
Virtue alive, but wail her when ſhe dies.

A METALEPSIS throng'd with Tropes appears.
The ſpikes of corn denote the golden ears:
The ears the crop, the crop the ſummer means,
Summer the year in all its various ſcenes.

SYNECDOCHE our ſtile diverſifies,
And at her call a thouſand beauties riſe.
The whole intends a part. To quench the flames
Of raging thirſt we drank the ſilver *Thames*.
A part denotes the whole. At *Blenheim*'s field,
How did great MARLBOROUGH *Britain*'s thunder wield,
Sweep down the *Gallic* ranks, and fill the plain
With purple currents, and with heaps of ſlain!

* *Numb.* xxxii. 23. † *Matt.* xxvi. 27.

Genus for ſpecies ſtands. New life proclaim
To ev'ry creature in IMMANUEL's name *.
Species a genus means. The eaſt-wind raves,
And heaves th' *Atlantic* in a thouſand waves.

ANTONOMASIA for a common name
A proper uſes. Tow'ring into fame,
See that young CÆSAR! By revers'd command,
A common for a proper name ſhall ſtand.
How ſhone the Orator † in that great hour,
When the world's Monarch ‡ ſhook beneath his pow'r ‖!

An

* *Mark* xvi. 15. † CICERO. ‡ CÆSAR.

‖ The ſtory here referred to is thus related by Dr WARD, in his *Latin* Oration prefixed to his *Syſtem of Oratory*, which I ſhall take the liberty to tranſlate. " But I cannot, ſays the " Doctor, reſtrain myſelf from mentioning how this moſt emi- " nent man (CICERO) obtained the liberty of his friend, ac- " cuſed of a capital offence; an occaſion in which, if ever, " the utmoſt ſtrength of his eloquence exerted itſelf. The " civil war between CÆSAR and POMPEY being ended, and " the ſovereignty of *Rome* being now in the hands of CÆSAR, " QUINTUS LIGARIUS was accuſed by Q. TUBERO of being " in arms againſt CÆSAR in *Africa*. CICERO undertook LI- " GARIUS's defence. Upon CÆSAR's being made acquainted " with it, he cries, *Why ſhould we hear what* CICERO *has to* " *ſay? The man is guilty whoſe cauſe he pleads, and is unque ſ-* " *tionably a wicked enemy againſt us.* But when CICERO be- " gan to ſpeak, his oration appeared ſo admirable for its pa- " thos and various elegance, that it wonderfully wrought " upon CÆSAR, which he at firſt diſcovered by a confuſed " countenance, and the frequent change of colour; but in a " while he was thrown into ſuch perturbation, that his whole " body trembled, and he dropped ſome parchments out of his " hand. In the end CICERO carried his cauſe, and LIGA- " RIUS was ſet free. Thus the Sovereign of ſo many nations

" was

An IRONY in ſmooth mellifluent phraſe
Its poiſon ſhoots, and wounds with deep diſgrace,
" Ye are the men of all mankind moſt wiſe,
" And when ye die, no doubt all wiſdom dies *."

SARCASM is *Irony* in its exceſs.
" King of the Jews, thee humbly we addreſs;
" Low at thy feet we bend ſubmiſſive down,
" Revere thy reed, and hail thy thorny crown †."

HYPERBOLE the truth will oft' neglect
By bold exceſs, and by as bold defect.
Mark how it riſes. " Yon tall mountain ſhrowds
" Its height in heav'n, and tow'rs above the clouds."
Again it ſinks. " Shall man his grandeur boaſt?
" An atom of an atom-world at moſt!"

A CATACHRESIS thro' the want of words,
Or fond of charms which novelty affords,
Boldly bounds o'er expreſſion's wonted fence,
And makes the Reader tremble for the ſenſe.
" How ſwift thoſe cranes, exulting in the gale,
" Thro' the cerulean gulphs of Æther ſail?
" For me the wheat's fat kidneys crown the plains,
" And mine's the blood the mellow grape contains ‡."

" was overcome by the force of Eloquence; and he who had
" carried his victorious arms to almoſt every part of the globe,
" was himſelf at length vanquiſhed by more powerful weapons.
" An illuſtrious victory indeed! in which CICERO might well
" boaſt, that arms had yielded to the gown."

* *Job* xii. 2. † *Matt.* xxvii. 29. ‡ *Deut.* xxxii. 14.

PART II.

THE FIGURES OF RHETORIC CONSIDERED.

CHAPTER I.

The general Nature of FIGURES conſidered.

§ 1. *The definition of a Figure.* § 2. *Figures, how diſtinguiſhed from Tropes, and from common language.* § 3. *Figures of two kinds; thoſe of language, and thoſe of ſentiment.* § 4. *The neceſſity and uſe of Figures.* § 5. *Directions as to the proper management of Figures:* (1) *When Figures are to be introduced;* (2) *We are to be ſparing in the uſe of Figures;* (3) *Our Figures are not to be too much adorned and refined.* § 6. *Paſſages from* CICERO *and* LONGINUS.

§ 1. *A Figure * is the faſhioning or dreſs of a Compoſition, or an emphatical manner of ſpeaking different from what is plain and common.*

* From *fingo, I faſhion.* "The term *Figures*, ſays Dr WARD, "ſeems to have been borrowed from the ſtage; where the "different habits and geſtures of the actors, ſuitable to the ſe-"veral characters they ſuſtained, were by the *Greeks* called "Σχηματα, and by the *Latins, Figuræ*. And it is not unuſual "with us to ſay of a perſon, both with reſpect to his dreſs and "action, that he makes a very bad, or a very graceful figure. "And as language is the dreſs as it were of our thoughts, in "which they appear and are repreſented to others; ſo any "particular manner of ſpeaking may, in a large ſenſe of the "word, be called its Figure, in which latitude Writers ſome-"times uſe it; but Rhetoricians have reſtrained the ſenſe of

§ 2. A Figure eſsentially differs from a Trope, as in a Figure there is no translation of a word from its proper into an improper ſenſe; and it is diſtinguiſhable from ordinary language, as it caſts a new form upon ſpeech, and by that mean ennobles and adorns our diſcourſes †.

§ 3. Figures are divided into two kinds. *Figures of language*, and *Figures of ſentiment* *. *Figures of language* are ſuch ſort of Figures as only regard our words which are repeated in ſome new and uncommon order, or with elegance and beauty fall into an harmony of ſound. *Figures of ſentiment* are ſuch as conſiſt not only in words, but ideas; and by theſe means infuſe a ſtrength and vigour into our diſcourſes. The real difference between *Figures of language* and *Figures of ſentiment* plainly appears from hence, that if in Figures of language you alter the order of the words, or make a change in them, the Figures

" the word to ſuch forms of ſpeech, as differ from the more " common and ordinary ways of expreſſion, as the theatrical " habits of actors, and their deportment on the ſtage, are dif- " ferent from their uſual garb and behaviour at other times." WARD's *Oratory*, vol. ii. p. 33, 34.

† Figura, ſicut nomine ipſo patet, eſt conformatio quædam orationis remota à communi & primùm ſe offerente ratione. Quare in Tropis ponuntur verba alia pro aliis. Horum nihil in Figuris cadit. Nam & propriis verbis & ordine collocatis fieri Figura poteſt. QUINTIL. lib. ix. cap. 1. § 1.

* Duæ ſunt ejus partes; διανοιας, id eſt, ſententiarum; & λεξεως, id eſt, verborum. Quare ſicut omnem orationem ita Figuras quoque verſari neceſſe eſt in ſenſu & in verbis. QUINTIL. lib. ix. cap. 1. § 2.

gures vaniſh; but let never ſo much alteration be made as to the words in Figures of ſentiment, the Figures will ſtill continue; for as the Figures reſt upon the ideas, it is impoſsible that they ſhould be deſtroyed by a mutation of language *. The firſt claſs of Figures is only the body, the laſt is the very ſoul of our compositions †.

§ 4. As to the neceſsity and uſe of Figures, I ſhall only for the preſent transiently obſerve, that they are of great ſervice to animate, adorn, entertain, and illuſtrate. "It is of great importance, ſays "the ingenious Mr ROLLIN, to make youth ob- "ſerve, in reading good Authors, the uſe which "true eloquence makes of Figures, and the aſ- "ſiſtance it draws from them, not only to pleaſe, "but to perſuade, and move the affections; "and that without them expreſsion is weak, and "falls into a kind of monotony, and is almoſt "like a body without a ſoul ‡." QUINTILIAN gives a very juſt idea of the power of Figures by a very natural compariſon: "The Statuary's art, "ſays he, is very little ſeen in an upright body, "when

* Formantur autem & verba & ſententiæ pœne innumerabiles, quod ſatis ſcio notum eſſe vobis; ſed inter conformationem verborum & ſententiarum hoc intereſt, quod verborum tollitur, ſi verba mutaris; ſententiarum permanet, quibuſcunque verbis uti velis CICER. *de Orat.* lib. iii. p. 52.

† Sunt igitur Schemata ſeu Figuræ duplicis generis, ut à pleriſque ſtatuuntur, dictionis, & ſententiæ. Illæ ad materiam, ac veluti corpus orationio pertinent; hæ vero ad formam & quaſi animam, hoc eſt, ad ſententiam. GLASSII *Philolog. Sacra*, p. 1422.

‡ ROLLIN on the *Belles Lettres*, vol. ii. p. 141.

" when the face is made direct, when the hands " hang down, when the feet are set close toge- " ther, and when a stiff air prevails over the " whole image from head to foot. The grace- " ful bending, and, as I may call it, the motion " of a statue, gives life to it. The hands are " formed in different postures, and the counte- " nance is infinitely varied. And the same beauty " and pleasure which strike us in the works of " the Statuary, strike us also in the Figures of " the Rhetorician †."

§ 5. Before I finish my discourse on the general nature of *Figures*, I shall give a few directions as to the proper management of them.

(1) Let our discourses be founded upon reason, and let us establish every thing we advance with solid and convincing arguments. We are first to labour to enlighten the understanding, and inform the judgment, and then introduce our *Figures* to affect and engage the passions, and thereby secure a complete triumph over our audience. It is a kind of insult to the reason of a man to endeavour to excite his passions, before he is satisfied of the truth and justice of our cause;

† Nam recti quidem corporis vel minima gratia est. Neque enim adversa fit facies, & demissa brachia, & juncti pedes, & à summis ad ima rigens corpus. Flexus ille, &, ut sic dixerim, motus dat actum quendam effectis. Ideo nec ad unum modum formatæ manus, & in vultu mille species — Quam quidem gratiam & delectationem afferunt Figuræ, quæque in sensibus, quæque in verbis sunt. QUINTIL. lib. ii. cap. 14. § 2.

cauſe; but when he is once thoroughly convinced by the clear light of argument, he is prepared to catch the flame, and our eloquence and pathetic addreſs, which conſiſt ſo much in the uſe of *Figures*, will ſcarce fail to have a commanding efficacy and prevalence over his ſoul, at leaſt this is the proper place for employing them.

(2) Let us be ſparing in the uſe of *Figures*. We ſhould not needleſsly multiply them, and ſeem in our diſcourſes over-wrought, and, as I might ſay, encumbered with *Figures*, as if we had ſet ourſelves in the vain-glory of our hearts to diſplay all the riches of our imagination, while we ſhould be inſtructing our hearers, and making a rational progreſs towards the conqueſt of their paſsions. Never let our *Figures* have place in our arguments, except for illuſtration. Let our reaſoning be clear and conciſe, and as void of *rhetorical* embelliſhment as poſsible. Never let us hide or diſguiſe the chain of truth by the pomp of Rhetoric, or varniſh our diſcourſes with ſuch kind of ornaments as we ſee in the windows of Gothic cathedrals, whoſe gaudy paintings injure the pure light of the day, which would otherwiſe be tranſmitted in a gentle and unſullied luſtre. And *Figures*, even in their proper ſituation, as a reinforcement to reaſon and evidence, ſhould not in general be laviſhly expended, but diſcreetly and moderately uſed; "for, as Mr BLACKWALL "well obſerves, a paſsion deſcribed in a multi-"tude of words, and carried on to a diſpropor-"tionate

" tionate length, fails of the end propoſed, and " tires inſtead of pleasing. Contract your force, " ſays that ingenious Writer, into a moderate " compaſs, and be nervous rather than co- " pious. But if at any time there be occasion " for you to indulge a copiouſneſs of ſtile, be- " ware it does not run into looſeneſs and luxu- " riance *." " An Author, ſays the Arch- " biſhop of CAMBRAY, is not ſatisfied with plain " reaſon, native graces, and lively ſentiments, " which are the true perfection of a diſcourſe. " Self-love makes him overſhoot the mark.--- " They who have a juſt taſte, avoid exceſs in " every thing, even in wit itſelf. He ſhews " moſt wit who knows when to check its ſallies, " that he may adapt himſelf to peoples capaci- " ties, and ſmooth the way for them.--- I would " have a ſublime ſo familiar, ſo ſweet, and ſo " simple, that at firſt every Reader would be apt " to think he could easily have hit on it himſelf, " though few are capable of attaining it †."

(3) Let not our *Figures* be too much adorned and refined into too nice an exactneſs. The leſs art the better. And it becomes an Orator, even when he employs it, to conceal it as much as poſsible, that he may not appear ambitious to make a parade of his abilities, when he ſhould inflame the paſsions; and may not be neglected and traduced as a trifler, when he is treating upon

* BLACKWALL's *Introduction to the Claſſics*, page 187.

† Letter to the *French* Academy, p. 247, 248.

upon momentous and intereſting ſubjects. Let us feel our ſubject in all its importance: let it glow, like a living coal, at our hearts; and let the *Figures* we make uſe of be as it were the powerful and ſpontaneous flames of this internal fire. Nature and vehement ſenſation will admit of no affectation or artifice; and there is as much difference between the Orator who nicely adjuſts his ſentences, and delicately contrives and poliſhes his Figures, and the Orator who ſpeaks in the pathos and tranſport of his ſoul, as there is between a painted flame and a real conflagration, or between an artificial fountain ſpouting up its little ſtreams into the air, and the ſtrong majeſtic current of a river haſtening to pour its ample treaſures into the ocean. When a perſon is powerfully poſſeſsed with the paſsion he would inſpire into others, he delivers himſelf with ſpirit and energy; he naturally breaks out into lively and bold figures, and all the ſuitable expreſsions of a ſtrong and commanding eloquence. I have admired that paragraph (not wholly foreign to our purpoſe) in Mr POPE's Preface to his translation of HOMER's *Iliad*; though perhaps the characters of the ſeveral great Writers he inſtances are not perfectly juſt. In the paſsage we may both obſerve the great excellency of a Writer, I mean this internal ardor, and how Mr POPE, in his various deſcriptions of ſeveral Authors, has beautifully exemplified the very excellency he deſcribes. "It is remarkable, ſays he, that "HOMER's fancy, which is every where vigo-

"rous,

" rous, is not diſcovered immediately at the be-
" ginning of his Poem in its fulleſt ſplendor:
" it grows in the progreſs both upon himſelf
" and others, and becomes on fire, like a cha-
" riot-wheel, by its own rapidity. Exact diſpo-
" ſition, juſt thought, correct elocution, po-
" liſhed numbers, may have been found in a
" thouſand, but this poetical fire, this *vivida vis*
" *animi*, in a very few. Even in works where
" all thoſe are imperfect or neglected, this can
" overpower Criticiſm, and make us admire,
" even while we diſapprove. Nay, where this
" appears, though attended with abſurdities, it
" brightens all the rubbiſh about it, till we ſee
" nothing but its own ſplendor. This fire is
" diſcerned in VIRGIL, but diſcerned as through
" a glaſs reflected from HOMER, more ſhining
" than fierce, but every where equal and con-
" ſtant. In LUCAN and STATIUS, it burſts out
" in ſudden, ſhort, and interrupted flaſhes. In
" MILTON it glows like a furnace, kept up to
" an uncommon ardor by the force of art. In
" SHAKESPEAR it ſtrikes before we are aware,
" like an accidental fire from heaven: but in
" HOMER, and in him only, it burns every where
" clearly, and every where irreſiſtibly †."

§ 6. I ſhall conclude with two paſsages; one from the Prince of at leaſt the *Roman* Orators, and the other from the Prince of Critics. " Every topic, ſays CICERO, is often tranſiently

" touched

† Preface to HOMER, p. 3. Octavo edition.

" touched upon in pleading, that the Orator's " art may be concealed. In proving our point, " we collect approved examples, and range them " in an artificial form: but afterwards in plead- " ing, this art is to be diſguiſed by the ſkill of " the Orator, that it may not break out, and " be diſcovered by all his audience *." LONGINUS tells us, that " a too frequent and elabo- " rate uſe of Figures draws upon us the ſuſpi- " cion of ſnare, design, and deceit, eſpecially " when we are pleading before a Judge, from " whoſe ſentence there lies no appeal; as Ty- " rants, Monarchs, and perſons inveſted with " ſupreme power. Such a Judge kindles into " rage at once, if, like a fooliſh boy, he finds " himſelf played with by the Figures of the art- " ful Rhetorician.---A Figure is then in its per- " fection, when it is not diſcerned to be a Fi- " gure †."

* In dicendo leviter unuſquiſque locus plerumque tangitur, ne ars appareat. In præcipiendo expreſsè conſcripta ponere oportet exempla, ut in artis formam convenire poſſint; & poſt in dicendo, ne poſſit ars eminere, & ab omnibus videri, facultate oratoris occultatur. CICER. *ad* HERENNIUM, lib. iv. § 7.

† Υποπτον εστιν ιδιως το δια σχηματων πανουργειν, και προσβαλλον υπονοιαν ενεδρας, επιβουλης, παραλογισμου· και ταυθ' οταν η πρωτην κυριον ο λογος, (μαλιστα δε προς τυραννους, βασιλεας, ηγεμονας εν υπεροχαις) αγανακτει γαρ ευθυς, ει, ως παις αφρων, υπο τεχνιτου ρητορος σχηματιοις κατασοφιζεται— Διοπερ και τοτε αριστον δοκει το σχημα, οταν αυτο τουτο διαλανθανη, οτι σχημα εστι. LONGIN. *de Sublimitate*, § 17.

CHAPTER

CHAPTER II.

The ECPHONESIS conſidered.

§ 1. *The definition of an Ecphoneſis.* § 2. *Inſtances of this Figure from* MILTON, OVID, CICERO, *and* SOPHOCLES. § 3. *Upon what occaſions the Ecphoneſis is uſed in Scripture, with examples.* § 4. *Remarks and directions as to the Ecphoneſis.*

§ 1. *AN Ecphoneſis* * is a Figure, that by an exclamation ſhews ſome ſtrong and vehement paſsion. It is expreſsed by ſuch Interjections, as, *O! Oh! Ah! Alas!* and the like, which may be called the signs of this Figure.

§ 2. Inſtances of this Figure might be given in great variety: the following may ſuffice. EVE, being made acquainted that ſhe muſt leave paradiſe, ſays,

O unexpected ſtroke! worſe than of death †.

In

* From ἐκφωνέω, *I cry out.*

† MILTON's *Paradiſe Loſt*, book xi. line 266.

In like manner PENELOPE, in OVID's *Epiſtles*, ſays to her huſband ULYSSES;

O had th' adult'rer, when he ſought the ſhore,
Sunk in th' ocean, and been ſeen no more * !

CICERO furniſhes us with an example of this Figure, when he concludes the narrative he had given of the puniſhment of a *Roman* citizen: "O delightful name of liberty! O glorious pri-" vilege of *Rome!* O thou *Portian*, and ye *Sem-*" *pronian* laws! O thou tribunitial power, ſo " ardently desired by the *Roman* people, and at " laſt reſtored to them †."

We have a very lively inſtance of this Figure in the *Oedipus Tyrannus* of SOPHOCLES; where that unfortunate Prince, overwhelmed with his calamities, is introduced as ſaying,

Ah! Ah! Ah! Ah!
Alas! Alas! I am undone:
Where am I, miſerable wretch?
Where is my voice ſcatter'd that now fails me?
O Fortune, whither art thou fled?
O this cloud of night,
Deteſtable, oppreſſive,
Horrible,

* O utinam tum cum Lacedæmona claſſe petebat,
Obrutus inſanis eſſet adulter aquis!
OVID. *Epiſt.* i. ver. 5, 6.

† O nomen dulce libertatis! O jus eximium noſtræ civitatis! O lex Portia, legeſque Semproniæ! O graviter deſiderata, & aliquando reddita plebi Romanæ tribunitia poteſtas! *In* VERREM, *Orat.* x. § 63.

Horrible, hopeleſs, and malignant!
Wo is me, and wo is me again *.

And the ſame Figure, and to a like purpoſe, is made uſe of by our famous MILTON, in the ſpeech he aſcribes to SAMSON, at once blind, and in the power of his enemies:

O loſs of ſight! of thee I moſt complain;
Blind among enemies: O! worſe than chains,
Dungeon, or beggary, or decrepit age.
Light, the prime work of GOD, to me is extinct,
And all her various objects of delight
Annull'd, which might in part my grief have eas'd.
Inferior to the vileſt now become
Of man or worm; the vileſt here excel me.
They creep, yet ſee; I, dark in light expos'd
To daily fraud, contempt, abuſe, and wrong;
Within doors, or without, ſtill as a fool,
In pow'r of others, never in my own;
Scarce half I ſeem to live, dead more than half.
O dark, dark, dark, amid the blaze of noon,
Irrecoverably dark, total eclipſe,
Without all hope of day! — †

* Αι, αι, αι, αι.
Φευ, φευ, δυσανδ- εγω· ποι γας
Φερομαι τλαμων; ποα μοι φθογγα
Διαπεταται φοραδην;
Ω δαιμον, ω' εξηλυ; —
Ιω σκοτυ νεφ- εμον
Αποτροπον επιπλομενον,
Αφατον αδαμαστον τε
Και δυσυριστον· οι μοι,
Οι μοι μαλ' αυθις· —

SOPHOCL. *Oedip. Tyran.* ver. 1330.

† *Samſon Agoniſtes*, line 67.

Mr BAXTER gives us an example of the ſame Figure in the following paſsage, which is wonderfully weighty and powerful, and contains more rhetorical beauties than the *Ecphoneſis*, though this Figure has evidently a place among them. "A wretch that is condemned to die "to-morrow cannot forget it: and yet poor "ſinners, that continually are uncertain to live "an hour, and certain ſpeedily to ſee the Ma-"jeſty of the LORD to their inconceivable joy "or terror, as ſure as they now live on earth, "can forget theſe things for which they have "their memory; and which, one would think, "ſhould drown the matters of this world, as "the report of a cannon does a whiſper, or as "the ſun obſcures the pooreſt gloworm. O "wonderful ſtupidity of an unrenewed ſoul! O "wonderful folly and diſtractedneſs of the un-"godly! that ever men can forget, I ſay again, "that they can forget eternal joy, eternal wo, "and the eternal GOD, and the place of their "eternal, unchangeable abodes, when they ſtand "even at the door; and there is but the thin "veil of fleſh between them and that amazing "ſight, that eternal gulph, and they are daily "dying and ſtepping in *."

§ 3. After theſe examples of the *Ecphoneſis* from other Authors, we may take the following from the ſacred Writings.

* *Sermon before the Houſe of Commons*, 1660.

An *Ecphoneſis* occurs in Scripture in the way of admiration. *Pſalm* lxxxiv. 1. "How amiable are thy tabernacles, O LORD of hoſts!" So *Rom.* xi. 33. "O the depth of the riches both of the wiſdom and knowledge of GOD! How unſearchable are his judgments, and his ways paſt finding out!"

An *Ecphoneſis* is uſed in holy Writ to expreſs our desire or intreaty. *Pſalm* lv. 6. "O that I had wings like a dove! for then would I fly away, and be at reſt."

Sorrows and lamentations are ſometimes vented in the ſacred Writings by an *Ecphoneſis*. *Iſaiah* vi. 5. "Then I ſaid, Wo is me, for I am undone." So *Pſalm* cxx. 5. "Wo is me that I ſojourn in Meſech, that I dwell in the tents of Kedar!" And

Compaſsion and pity are ſometimes expreſsed in Scripture by an *Ecphoneſis*. Lam. i. 1. "How does the city sit ſolitary that was full of people? how is ſhe become a widow?"

§ 4. We may add by way of remark and direction as to the *Ecphoneſis*, that, while other Figures are confined to ſome particular paſsion, this ſeems to extend to all, and is the voice of nature under any kind of emotion and concern; that the *Ecphoneſis* is of admirable ſervice, as it gives a pleasing and ſtriking variety to our diſcourſes, and is not unlike ſome ſudden caſcade, or unexpected fall of a river, after the ſtream has long glided on in a ſmooth and ſerene courſe.

But

But the advice that was given, that we ought to be ſparing in the uſe of Figures in general, may be eſpecially neceſsary in the *Ecphoneſis*. Never let this Figure become cheap and common. If we are upon every trite occaſion making exclamations, our hearers may be in danger of nauſeating the exceſs, or they will be apt to think we mimic, rather than feel a commotion; or we may defeat our deſign of awakening their paſſions by a redundancy in this kind of Figure, for he that always accuſtoms himſelf to ſuperlatives in Rhetoric can go no higher; and thus when he has a ſtrong demand from the nature, or from the powerful ſenſation of his ſubject, for ſuperlatives, he will ſtand fair to be neglected, as he that ſhowers upon all men the higheſt praiſe without any diſtinction, abſolutely puts it out of his power to exalt a character that merits the higheſt commendations. In ſhort, let us always bear in mind this rule, never to break out in an exclamation but when our ſubject will warrant it, or our own ardor produces it, leſt we fall under the rebuke of HORACE,

Such vain exclaimers are the mark of ſcorn:
A mountain labours, and a mouſe is born *.

* Quid dignum tanto feret hic promiſſor hiatu?
Parturiunt montes; naſcetur ridiculus mus.
HORAT. *Art. Poetic.* l. 138.

CHAPTER III.

The APORIA conſidered.

§ 1. *The definition of the Aporia.* § 2. *Inſtances of it from* TERENCE, CICERO, VIRGIL, *and* LIVY. § 3. *Examples of it from Scripture.* § 4. *The uſe of the Aporia.*

§ 1. *APORIA*, or *doubting* †, is a Figure whereby we expreſs an hesitation where to begin our diſcourſe, or a difficulty what to do in ſome arduous affair, or what to reſolve upon in ſome critical emergency.

§ 2. TERENCE furniſhes us with an inſtance of this kind:

Wretch that I am, what courſe ſhall I purſue?
Or what ſhall I attempt? I ſee th' old man
Returning from the country. Shall I ſpeak,
Or ſhall I hold my peace *? ——

CICERO

† From *απορεω, I doubt.*

* —— Quid igitur faciam miſer? [nem,
Quidne incipiam? Ecce autem video rure redeuntem ſe-
Dicam huic, annon? ——

TERENT. *in Eunuch.* act. 5. ſc. 5.

CICERO makes uſe of this Figure, when he ſays, "As to what concerns me, I know not "which way to turn me. Should I deny the "infamy of a corrupt judgment? or that the "matter has been agitated in our aſſemblies? "or that it has been debated at our tribunals? "or that it has been heard in the ſenate? Or "ſhall I offer to eradicate an opinion of ſuch "weight, ſo deeply rooted, and of ſuch anti-"quity, from the minds of men †?" We have an inſtance of this Figure preſerved by CICERO from a ſpeech of GRACCHUS: "Miſerable "man that I am! whither ſhall I turn myſelf? "where can I go? To the capitol? but it ſwims "with my brother's blood. To my home? "what to ſee a mother wretched, bewailing her-"ſelf, and overwhelmed with ſorrow ‡!"

DIDO's ſpeech, in VIRGIL, may be added, as a very lively and copious example of this Figure:

Thus ſhe proceeds; and thus her lab'ring ſoul
Vents to herſelf the ſad ſuſpenſe ſhe feels.

† Equidem quod ad me attinet, quò me vertam neſcio. Negem fuiſſe infamiam judicis corrupti? Negam illam rem agitatam in concionibus? Jactatam in judiciis? Commemoratam in ſenatû? Evellam ex animis hominum tantam opinionem? tam penitùs inſitam? tam vetuſtam? CICER. *pro* CLUENTIO, § 10. n. 1.

‡ Quò me miſer conferam? Quò vertam? In capitoliumne? At fratris ſanguine redundat. An domum? matremne ut miſeram, lamentantemque videam, & abjectam? CICER. *de Orat.* lib. iii. § 56.

What ſhall I do? What muſt I then recal
My former lovers, and be made their ſcorn?
Shall I petition ſome *Numidian* Prince
To be my huſband; I, who erſt ſo oft
Rejected their addreſſes with diſdain?
Or ſhall I chace the *Trojan* fleet, and wait
A duteous vaſſal on their ſovereign will;
And this becauſe I found ſuch kind returns
For all the hoſpitality I ſhow'd,
And they ſo well their ſenſe of favour prov'd?
But yet ſuppoſe I was inclin'd to go,
Would they not drive me from their haughty ſhips,
And ſport with my diſtreſs? What, don't I know,
And don't I feel how falſe the *Trojans* are?
And could I brook it in a lonely flight,
Meanly to follow their triumphant fleet?
Or ſhall I with all *Carthage* up in arms,
And breathing vengeance, drive them thro' the deep?
But will my *Tyrians*, who reluctant left
Their native ſhores, and lanch'd into the ſea,
Be willing to embark, and ſail again?
Die then as thou deſerv'ſt; and let the ſword,
The friendly ſword, for ever end thy pains *.

Here

* Sic adeo inſiſtit, ſecumque ita corde volutat.
En quid ago? rurſusne procos irriſa priores
Experiar? Nomadumque petam connubia ſupplex,
Quos ego ſum toties jam dedignata maritos?
Iliacas igitur claſſes, atque ultima Teucrûm
Juſſa ſequar? quiane auxilio juvat ante levatos,
Et bene apud memores veteris ſtat gratia facti?
Quis me autem, fac velle, ſinet? Ratibuſque ſuperbis
Irriſam accipiet? Neſcis heu, perditas necdum
Laomedonteæ ſentis perjuria gentis?

Quid

Here DIDO is repreſented in the greateſt perplexity, and gloomy viciſsitude of mind. Her firſt thought is to make her addreſses to her former lovers, that, with their aſsiſtance, as we may ſuppoſe, ſhe might be able to revenge herſelf upon ÆNEAS. Her next ſuggeſtion is to fly to the *Trojan* ſhips, but ſhe is deterred by the fear of affront and abuſe. Her third propoſal is to go after the *Trojans*, but this by no means ſuits her dignity. Preſently ſhe changes her project to that of arming her people, and purſuing the *Trojans* with the whole force of her kingdom, but this ſhe judges to be impracticable: therefore dropping all theſe ſchemes, ſhe at laſt propoſes to kill herſelf, and ſo put an end to her diſtreſses.

LIVY has given us a very fine example of this Figure in a ſpeech of SCIPIO AFRICANUS to his ſoldiers, when, calling them together after a ſedition, he thus beſpeaks them: "I never thought "I ſhould have been at a loſs how to addreſs "my army. Not that I have applied myſelf "more to words than things; but becauſe I "have been accuſtomed to the genius of ſol-"diers, having been trained up in the camp al-"moſt

Quid tum? Sola fuga nautas comitabor ovantes?
An Tyriis, omnique manu ſtipata meorum
Inſequar? Et quos Sidonia vix urbe revelli,
Rurſus agam pelago, & ventis vela dare jubebo,
Quin morere, ut merita es, ferroque averte dolorem.

VIRGIL. *Æneid.* lib. iv. ver. 533.

" moſt from my childhood. But I have now " neither wiſdom nor words in which to ſpeak " to you, nor do I know what name to give you. " Shall I call you citizens, who have revolted " from your country? or ſhall I call you ſol- " diers, you who have renounced the authority " and auſpices of your General, and violated " your military oath? or ſhall I ſtile you ene- " mies? I own you have the form, the look, " the habit of citizens; but I obſerve in you the " actions, the words, the deſigns, and the ſpirit " of enemies †.

§ 3. This Figure frequently occurs in Scripture. The following inſtances taken from it ſhall ſuffice: 1 *Cor.* xi. 22. " What ſhall I ſay " unto you? Shall I praiſe you in this? I praiſe " you not." So *Lam.* ii. 13. " What thing ſhall " I take to witneſs for thee? What thing ſhall I " liken to thee, O daughter of Jeruſalem? What " ſhall I equal to thee, that I may comfort thee, " O

† Nunquam mihi defuturam orationem qua exercitum meum alloquerer credidi, non quod verba unquam potius quam res exercuerim, ſed quia prope à pueritia in caſtris habitus aſſueveram militaribus ingeniis, apud quos quemadmodum loquar, nec conſilium, nec oratio ſuppeditat, quos nec quo nomine quidem appellare habeam, ſcio. Cives? qui à patria veſtra deſciviſtis. An milites? qui imperatoris imperium auſpiciumque abnuiſtis, ſacramenti religionem rupiſtis. Hoſtes? corpora, ora, veſtitum, habitum civium agnoſco; facta, dicta, conſilia, animos hoſtium video. Liv. lib. xxviii. cap. 27.

"O virgin daughter of Zion? for thy breach is "great, like the ſea, who can heal thee?" So *Pſalm* cxxxix. 7. "Whither ſhall I go from thy "ſpirit? or whither ſhall I flee from thy pre-"ſence? If I aſcend up into heaven, thou art "there: if I make my bed in hell, behold thou "art there. If I take the wings of the morn-"ing, and dwell in the uttermoſt parts of the "ſea; even there ſhall thine hand lead me, and "thy right hand ſhall hold me." The devout Pſalmiſt, overwhelmed with the ſenſe of the divine Omnipreſence, looks round the univerſe, and aſks, whither he can fly to eſcape his GOD? but neither heaven, earth, nor hell, throughout their vaſt unknown ſpaces, can provide him with a retreat from the all-pervading preſence of Deity.

§ 4. As to the uſe of this Figure, when it reſpects the Orator's perplexity where to begin his diſcourſe, it may be a mean of making his audience more readily believe that what he ſays is true *, and filling them with an apprehension of the weight of his ſubject. Or this Figure, at the entrance of an addreſs, may ſhew a diffidence of mind; and this is ſo far from being unbecoming, that it may ſometimes be graceful; and

* Affert aliquam fidem veritatis & dubitatio, cùm ſimulamus quærere nos incipiendum, ubi definendum; quid potiſſimum dicendum, an omnino dicendum ſit. QUINTIL. lib. ix. cap. 2.

and, as it carries in it an air of modeſty, may very much tend to engage the affections of the audience. When this Figure expreſses our doubtfulneſs upon a preſsing difficulty, it is a true picture of nature; for what is more common, than for a man in a diſtreſsing ſtrait to take up a purpoſe, and then lay it aside, and afterwards to think of another expedient, as for a moment he ſuppoſes, and then as ſuddenly to change it; and thus to undergo conflict and ſtruggle, till he comes to a final determination? I will only add, that this Figure keeps the ſoul in eager attention, and raiſes the tendereſt compaſsion and ſympathy for affliction. And it is no wonder, that, as CICERO informs us, the above-mentioned ſpeech of GRACCHUS, being uttered with the advantages of a proper look, voice, and geſture, made even his enemies burſt into tears †.

† Quæ ſic ab illo acta eſſe conſtabat oculis, voce, geſtu, inimici ut lacrimas tenere non poſſent. CICER. *de Orat.* lib. iii. § 56.

CHAPTER

CHAPTER IV.

The EPANORTHOSIS conſidered.

§ 1. *The definition of the Epanorthoſis.* § 2. *Examples from* MILTON, TILLOTSON, TERENCE, *and* CICERO. § 3. *Inſtances from Scripture.* § 4. *The uſe of the Epanorthoſis.*

§ 1. THE *Epanorthoſis* * is a Figure whereby we retract or recal what we have ſpoken or reſolved †.

§ 2. MILTON furniſhes us with an example of this kind, in a ſpeech of ADAM after his fall:

—— Firſt and laſt
On me, me only, as the ſource and ſpring
Of all corruption, all the bane light 's due,
So might the wrath!—Fond wiſh! could'ſt thou ſupport
That burden, heavier than the earth to bear,
Than all the world much heavier?— ‡

Archbiſhop

* From επανορθοω, *I correct.*

† Correctio eſt quæ tollit id quod dictum eſt, & pro eo id quod magis idoneum videtur reponit. CICER. *ad* HERREN. lib. iv. § 26.

‡ *Paradiſe Loſt*, book x. line 831.

Archbiſhop TILLOTSON employs this Figure, when he ſays, "What is it then can give men "the heart and courage; but I recal that word, "becauſe it is not true courage, but fool-hardi-"neſs, to outbrave the judgments of GOD?"

TERENCE gives us an inſtance in the following ſpeech of a diſtreſsed father:

I have one only ſon, a lovely youth:
Ah! did I ſay I have him? Once I had him.
But CHREMES, if I have him now, or not,
Is all uncertain ——*

CICERO makes uſe of this Figure, when he ſays, "Can you be ignorant, among the public "converſation of the city, what laws, if they "are to be called laws, and not rather the fire-"brands of *Rome*, and the plagues of the com-"monwealth, this CLODIUS designed to faſten "and fix upon us †?"

Again, in the defence of PLANCIUS, he ſays, "For what greater blow could thoſe judges, if "they are to be called judges, and not rather "parricides of their country, have given to the "ſtate,

* —— Filium unicum adoleſcentulum
Habeo. Ah! quid dixi habere me? Imo habui Chreme,
Nunc habeam necne incertum eſt.
TERENT. *Heautontimoroum.*

† Veſtræ peregrinantur aures, neque in hoc pervagato civitatis ſermone verſantur, quas ille leges, ſi leges nominandæ ſunt, ac non faces urbis, & peſtes reipublicæ, fuerit impoſiturus nobis omnibus, atque inuſturus. CICER. *pro* MIL. § 12.

" ſtate, than when they baniſhed that very man " (meaning OPIMIUS) who when Praetor deli- " livered the republic from a neighbouring, " and who when Conſul ſaved it from a civil " war * ?"

We may furniſh another inſtance of this Figure from CICERO: " C. CÆSAR," ſays he, (meaning AUGUSTUS) though but a youth, nay " almoſt below that age, inſpired with an in- " credible and divine ſpirit and courage, at that " very time when the fury of ANTONY was at its " height, and when his cruel and pernicious return " from *Brunduſium* was ſo much dreaded, when " we neither ſolicited, nor imagined, nor de- " ſired it, becauſe it ſeemed utterly impractica- " ble, raiſed a moſt powerful army of invinci- " ble veterans, for which ſervice he threw away " his own eſtate; but I have uſed an improper " word, he did not throw it away, but he " beſtowed it for the ſalvation of the common- " wealth †."

§ 3.

* Quam enim illi judices, ſi judices, & non parricidæ patriæ nominandi ſunt, graviorem potuerunt reipublicæ infligere ſecurim, quam, cum illum à civitate ejecerunt, qui Prætor finitimo, Conſul domeſtico bello rempublicam liberaret. CICER. *pro* PLANC. § 29.

† C. Cæſar adoleſcens, pœnè potiùs puer, incredibili, ac divina quadam mente, atque virtute, tum cum maximè furor arderet Antonii, cùmque ejus à Brunduſio crudelis & peſtifer redditus timeretur, nec poſtulantibus, nec cogitantibus, ne optantibus quidem nobis, quia fieri poſſe non videbatur, firmiſſimum exercitum invicto genere veteranorum militum comparavit,

§ 3. This Figure we meet with in Scripture, and that in the following different forms.

(1) When what was ſpoken is simply corrected and retracted, and what is more proper and ſignificant is inſerted in its room. *John* xvi. 32. "Behold the hour comes," ſays our LORD, "yea is now come, that ye ſhall be ſcattered away, every man to his own houſe, and "ſhall leave me alone; and yet I am not alone, "becauſe the Father is with me;" that is, CHRIST would be left intirely alone as to men, though in that ſolitude he ſhould ſtill enjoy the company of his divine Father. So *Gal.* i. 6. "I "marvel," ſays the Apoſtle PAUL, "that ye are "ſo ſoon removed from him who called you into "the grace of CHRIST unto another goſpel:" but that the Apoſtle might not ſeem to intimate that there were more goſpels than one, he adds, "which is not another;" and that he might explain the revocation of what he had ſaid, he ſubjoins, "but there be ſome that trou-"ble you, and would pervert the goſpel of "CHRIST." As if he ſhould ſay, "there is but "one goſpel, and if any one preaches different "from it, he does not preach another, but cor-"rupts the truth of that one goſpel."

(2) Another form of this Figure, is, when the preceding word is corrected by expreſs compariſon, and hereby our language acquires a nobler and

comparavit, patrimoniumque ſuum effudit. Quanquam non ſumus uti verbo quo decuit. Non enim effudit, ſed in ſalute reipublicæ collocavit. *Philip.* iii. n. 2.

and fuller ſenſe. *Rom.* viii. 34. "Who is he "that condemns? It is CHRIST that died; yea, "rather that is riſen again, who is even at the "right hand of GOD, who alſo makes interces-"ſion for us." So *Gal.* iv. 9. "But now after "that ye have known GOD, or rather are known "of him."

(3) Another ſcriptural form of this Figure is, when ſomething laid down or affirmed, is retracted by the conjunctive particle *if*. *Gal.* iii. 4. "Have ye ſuffered ſo many things in vain? if it "be yet in vain." "Let me recal that word," as if the Apoſtle had ſaid; "you have even ſuſ-"tained real detriment and damage." "That "is ſaid to be done in vain," ſays BEZA upon the place, "which rewards us with no fruit of "our labour: but the *Galatians*, by falling off "from the truth of the goſpel, not only had re-"ceived no fruit for the afflictions they had ſuf-"fered for the ſake of the goſpel, but had alſo "ſuſtained a great loſs. And to be hurt con-"veys more in its idea than not to be pro-"fited *."

§ 4. The uſe of this Figure may lie in the pleaſing unexpected interruption it gives to the current

* Nam fruſtra fieri dicitur ex quo nullus percipitur fructus. At Galatæ à ſana doctrina deſciſcentes non modò nullum fructum percepiſſent ex ærumnis quas antea ejus doctrinæ causâ pertulerant, ſed etiam magnam jacturam feciſſent. Plus eſt autem lædi quam non juvari. BEZA in loc.

current of our diſcourſes, by turning the ſtream as it were for a moment back upon itſelf. This Figure alſo ſhews the attention and accuracy of the ſpeaker, in that he appears immediately aware of objections that may be made againſt what he is offering, and ſhelters himſelf from their force. Let me obſerve further, that whoever duly examines the inſtances that have been given will find that the ſenſe is enhanced by theſe corrections, or at leaſt is more advantageously received; and it is certainly in ſome caſes wiſer to raiſe our ſenſe by degrees, than crowd it all at once upon our audience. As the ideas gradually open, ſo the mind alſo gradually opens by this Figure, till we have agreeably and fully imbibed, and, as it were, abſorbed a ſpeaker's whole meaning. Water burſting in an haſty flood upon the mouth of a vial will certainly be waſted; and we can only hope to fill it by a gentle and leiſurely infuſion. I ſhall add, with Mr BLACKWALL, that "the unexpected quickneſs of the recollection and turn in this Figure pleasingly ſurpriſes the Reader, and all of a ſudden fires him with the Author's own paſsion. The height of this Figure is, when a perſon, having lately declared an inclination to a thing, preſently rejects it with horror, and vows againſt it with imprecations." Of this ſort Mr BLACKWALL gives an inſtance from DIDO's ſpeech in VIRGIL.

The

The Queen, deep wounded with the darts of love,
Felt the ſwift poiſon ruſh thro' all her veins,
And her whole ſoul imbib'd the ſubtil flame.
The valour of the man, his high deſcent,
His graceful perſon, his attractive ſpeech,
Indelibly were ſtamp'd upon her heart,
Fill'd all her thoughts, and murder'd her repoſe.
When the next morning had reſtor'd the ſun,
And ſcatter'd from the ſkies the humid ſhades,
Diſtracted to her ſiſter ſhe unfolds
The tumults, pangs, and ſtruggles of her ſoul.
" O my dear ANNA, my anxiety
" Has chas'd my ſleep. What an uncommon gueſt
" Have we admitted to our regal dome!
" O what a form! How brave, how great in arms!
" 'Tis paſt conjecture; certain 'tis he ſprang
" From a celeſtial ſtock: his port, his looks,
" His ſpeech proclaim his origin divine.
" Fear argues vulgar minds; but by what fates
" Has he been toſt? What wars has he deſcrib'd?
" Had not my ſoul immoveably reſolv'd
" Never to wear the nuptial bonds again,
" From the firſt hour my dear SICHÆUS fell,
" And the connubial bed and torch renounc'd,
" This man might o'er my prudence ſo prevail
" As to incline me to a ſecond choice.
" Siſter, I own that ſince my huſband's death,
" Th' unfortunate SICHÆUS, ſince the time
" My brother's barb'rous hand with gore diſtain'd
" The houſhold Gods, this man alone has charm'd
" My gazing ſenſe, and wak'd my ſoul to love:
" And the ſame paſſion that SICHÆUS rais'd,
" ÆNEAS now rekindles in my breaſt.
" But O! may earth aſunder burſt, and lock

" Me in its cloſing jaws, or may the arm
" Of JUPITER dart its reſiſtleſs fires,
" And drive me headlong to the ghoſts below,
" The pale wan ghoſts, and dark domains of hell,
" Before I treſpaſs upon modeſty,
" And with a ſecond match diſgrace the firſt *."

At Regina gravi jamdudum ſaucia cura,
Vulnus alit venis, & cœco carpitur igni.
Multa viri virtus animo, multuſque recurſat
Gentis honos; hærent infixi pectore vultus.
Verbaque nec placidam membris dat cura quietem.
Poſtera Phœbea luſtrabat lampade terras,
Humentemque Aurora polo dimoverat umbram;
Cum ſic unanimam alloquitur maleſana ſororem.
Anna ſoror, quæ me ſuſpenſam inſomnia terrent?
Quis novus hic noſtris ſucceſſit ſedibus hoſpes?
Quem ſeſe ore ferens! quam forti pectore & armis!
Credo equidem, nec vana fides, genus eſſe Deorum.
Degeneres animos timor arguit. Heu quibus ille
Jactatus fatis! quæ bella exhauſta canebat!
Si mihi non animo fixum immotumque ſederet,
Ne cui me vinclo vellem ſociare jugali,
Poſtquam primus amor deceptam morte fefellit;
Si non pertæſum thalami tædæque fuiſſet;
Huic uni forſan potui ſuccumbere culpæ.
Anna, fatebor enim, miſeri poſt fata Sichæi
Conjugis, & ſparſos fraterna cæde Penates;
Solus hic inflexit ſenſus, animumque labantem
Impulit: agnoſco veteris veſtigia flammæ.
Sed mihi vel tellus optem prius ima dehiſcat;
Vel Pater omnipotens adigat me fulmine ad umbras
Pallentes umbras erebi, noctemque profundam;
Ante pudor quam te violo, aut tua jura reſolvo.

VIRGIL. *Æneid.* lib. iv. ver. 1.

CHAPTER

CHAPTER V.

The APOSIOPESIS considered.

§ 1. *The definition of the Aposiopesis.* § 2. *An instance of this Figure from Bishop* FLEETWOOD. § 3. *Examples of it from* VIRGIL, TERENCE, CICERO, *and* JUVENAL. § 4. *Instances of this Figure in Scripture, and on what occasions.* § 5. *The use of the Aposiopesis.*

§ 1. *Aposiopesis* * is a Figure whereby a person, often through the power of some passion, as anger, sorrow, fear, *&c.* breaks off his speech without finishing the sense.

§ 2. We have a remarkable instance of this Figure in the following passage of Bishop FLEETWOOD; in which, contrasting the former and the latter years of Queen ANNE's reign, he thus speaks, and then closes with a striking *Aposiopesis*. "Never did seven such years together pass over "the head of any *English* Monarch, nor cover "it with so much honour. The crown and "sceptre seemed to be the Queen's least orna-

 "ments:

* From αποσιωπαω, *I am silent.*

" ments: thoſe other Princes wore in common
" with her; and her great perſonal virtues were
" the ſame before and since. But ſuch was the
" fame of her adminiſtration of affairs at home;
" ſuch was the reputation and felicity in choos-
" ing Miniſters, and ſuch was then eſteemed
" their faithfulneſs and zeal, their diligence and
" great abilities in executing her commands:
" to ſuch an height of military glory did her
" great General and her armies carry the *Britiſh*
" name abroad; ſuch were the harmony and
" concord betwixt her and her allies; and ſuch
" was the bleſsing of GOD upon all her councils
" and undertakings, that I am as ſure as hiſtory
" can make me, that no Prince of ours was
" ever yet ſo proſperous and ſucceſsful, ſo loved,
" ſo eſteemed and honoured by their ſubjects
" and their friends, nor near ſo formidable to
" their enemies. We were, as all the world
" imagined then, juſt entering on the ways that
" promiſed to lead to ſuch a peace, as would
" have anſwered all the prayers of our religious
" Queen, the care and vigilance of a moſt able
" Miniſtry, the payments of a willing and obe-
" dient People, as well as all the glorious toils
" and hazards of the Soldiery; when GOD for
" our ſins permitted the ſpirit of diſcord to go
" forth, and, by troubling the Camp, the City,
" and the Country (and O! that it had altoge-
" ther ſpared the Places ſacred to his Worſhip!)
" to ſpoil for a time the beautiful and pleaſing
" proſpect, and give us in its ſtead, I know

" not

" not what ---- Our enemies will tell the reſt " with pleaſure *."

§ 3. VIRGIL brings in one of his ſhepherds ſaying to another,

We know who ſaw you —— †

And again; NEPTUNE, in his rage againſt the winds, for having raiſed a tempeſt without his orders, ſays,

Whom I— but let me ſtill the boiling waves ‡.

So TERENCE,

But I, you tyburn-villain, if I live — ‖

QUINTILIAN furniſhes us with an example of this Figure from CICERO. " But would CLO- " DIUS have made any mention of this law, " which he boaſts to be his own invention, while " MILO was living, not to ſay while he was Con- " ſul? As to all ourſelves -- I durſt not ſay all §."

* FLEETWOOD's Preface to his *Four Sermons on public Occaſions.*

† Novimus & qui te —— *Eclog.* iii. ver. 8.

‡ Quos ego— ſed motos præſtat componere fluctus.
Æneid. lib. i. ver. 135.

‖ —— Ego te, furcifer,
Si vivo —— *Eunuch.* act. 5. ſc. 6.

§ An hujus legis quam Clodius à ſe inventam gloriatur mentionem facere auſus eſſet vivo Milone, ne dicam Conſule? De noſtrum enim omnium—non audeo totum dicere. QUINT. lib. ix. cap. 2. § 2.

CICERO, in a letter to ATTICUS, makes uſe of this Figure in a great perturbation of mind. "I "know nothing of POMPEY, and believe he "muſt be taken, if he has not got on ſhipboard. "O incredible ſwiftneſs! But of our friend --- "Though I cannot accuſe him without ſorrow, "for whom I feel ſuch pain and anguiſh *." The ſame Figure is alſo employed by him to expreſs his gloomy anxiety, when he thus writes to his friend CASSIUS: "BRUTUS could ſcarce ſup- "port himſelf at *Mutina*. If he is ſafe, the day "is ours: but if not (may Heaven avert the "omen!) all muſt have recourſe to you †." He means, if BRUTUS is defeated.

JUVENAL concludes his eighth ſatire, in which he laſhes the *Romans* for priding themſelves in their high birth, with an *Apoſiopeſis*:

Better that from THERSITES' ‡ loins you came,
And, like ACHILLES, ſweep th' embattl'd plains,
And graſp and wield the thunder of his arms,
Than be the hero's progeny, and ſtain
With cowardice the glories of your ſire.
Survey your genealogy, and trace

Your

* De Pompeio ſcio nihil; eumque, niſi in navim ſeſe contulerit, exceptum iri puto. O celeritatem incredibilem! hujus autem noſtri — Sed non poſſum ſine dolore accuſare eum, de quo angor & crucior. CICER. *ad* ATTICUM *Epiſt.* lib. vii. epiſt. 22.

† Brutus Mutinæ vix jam ſuſtinebat. Qui ſi conſervatus erit vivimus, ſin, quod Dii omen avertant! omnis omnium curſus eſt ad vos. CICER. *ad Familiar.* lib. xii. epiſt. 6.

‡ The name of a worthleſs fellow, mentioned by HOMER.

Your boaſted pedigree up to its ſource;
What find you there? Th' offscouring of mankind.
Your anceſtors were ſhepherds, or more baſe;
How baſe, the muſe will not preſume to ſay *.

§ 4. The Scripture makes uſe of this Figure upon the following occasions:

In a way of promiſe. 2 *Sam.* v. 8. " And " DAVID ſaid, On that day whoſoever gets up to " the gutter, and ſmiteth the Jebusites, and the " lame and the blind, that are hated of DAVID's " ſoul "--- Here the ſpeech ſtops; but what is underſtood is, that he who does this ſervice *ſhall be chief captain*, as we learn from comparing this place with 1 *Chron.* xi. 6. In like manner, *Dan.* iii. 15. " Now if ye be ready," the words of NEBUCHADNEZZAR, " that at what time ye hear the " ſound of the cornet, flute, harp, ſackbut, " pſaltery, dulcimer, and all kinds of music "-- Here the ſpeech is broken; but our Translation ſupplies the word *well*, which undoubtedly is underſtood.

This Figure is uſed in Scripture in a way of anger or commination. *Gen.* iii. 22. " And " now leſt he," that is, ADAM, " put forth his " hand,

* Malo pater tibi Therſites, dummodo tu ſis
Æacidæ ſimilis, Vulcaniaque arma capeſſas,
Quam te Therſitem ſimilem producat Achilles.
Et tamen ut longè repetas, longèque revolvas
Nomen, ab infami gentem deducis aſylo.
Majorum primus quiſquis fuit ille tuorum,
Aut paſtor fuit, aut illud quod dicere nolo.

" hand, and eat, and live for ever." As a ſup-plement to the words, which are the threatning of the Almighty againſt ADAM for his ſin in eating the forbidden fruit, we are to add, " I " will baniſh him from paradiſe, and guard the " paſsage againſt his re-admiſsion there." In like manner, *James* iii. 5. " My brethren, ſays " the Apoſtle, be not many maſters, knowing " that ye ſhall receive the greater condemna-" tion;" that is, unleſs we ceaſe from a cenſo-rious and arrogant judgment of others.

This Figure is ſometimes employed in the ſacred Writings to give vent to ſorrow and com-plaint. *Pſalm* vi. 3. " My ſoul is ſore vexed; " but thou, O LORD, how long?" that is, " how " long wilt thou continue the tokens of thy " diſpleaſure againſt me? or, how long will it be " ere thou wilt attend to my cry, and relieve " me?" So again, *Luke* xix. 42. " If thou hadſt " known," the words of our LORD lamenting over *Jeruſalem*, " even thou, at leaſt in this thy " day, the things which belong to thy peace! " but now are they hid from thine eyes:" that is, " how happy hadſt thou been if thou hadſt " known the things that belong to thy peace."

This Figure is made uſe of in ſacred Writ in ſolemn oaths and appeals to Heaven. 1 *Sam.* iii. 17. " GOD do ſo to thee, and more alſo, if " thou hide any thing from me:" that is, " I " adjure thee, by an imprecation of the divine " vengeance upon thee if thou refuſeſt my de-" ſire, that you tell me the whole matter."

Thus

Thus *Heb.* iii. 10. " To whom I ſware in my " wrath, if they ſhall enter into my reſt;" that is, " if they do enter into my reſt, I am not GOD, " and my truth is pledged in vain."

§ 5. The uſe of this Figure is to communicate our paſsions in public ſpeaking, juſt in the ſame manner as they are found to operate in nature, and hereby we may expect to engage and inflame the minds of our audience. Theſe ſuppreſsions are the genuine products of anger, ſorrow, fear, and the other paſsions, wrought up to violence in the ſoul, which are too mighty and vehement for utterance. But let us take heed that this Figure does not become too common, and thereby loſe its efficacy; and let us alſo beware that the *Apoſiopeſis* does not obſcure our meaning, for when this Figure is properly managed, though our ſenſe is not expreſsed, yet it is readily underſtood; and the ſubſequent thought is ſo obvious, that it ſtrikes the mind, notwithſtanding it is not uttered by words. Nay, when the *Apoſiopeſis* is well conducted, there may be weight and energy given to the ſentiment, which words are not able to repreſent; and our silence ſhall, it may be, have more power upon our hearers than a diffuſive eloquence. " An *Apoſiopeſis*," ſays DEMETRIUS PHALAREUS, " infuſes a ſtrength into our diſ- " courſes *." " This Figure," the words of HERMOGENES,

* Η σιγημενη δε Αποσιωπησις δεινοτερον ποιησει τον λογον. *De Elocutione*, § 276.

HERMOGENES, "animates our ſpeech, and ſeems "to be dictated from the ſoul only; as where "DEMOSTHENES ſays, *Then as to myſelf --- but I* "*am unwilling to ſpeak any thing ſevere, eſpecially* "*at the beginning of my addreſs.* And on ano- "ther occaſion, *For not concerning theſe --- but I* "*will ſuppreſs what occurred to my mind* *."

To an Orator that ſucceſsfully uſes this Figure, I may apply, with ſome variation, a line of Dr YOUNG's, in his epitaph on Lord AUBREY BEAUCLERK; who, upon receiving a mortal wound in an engagement of his ſhip with the *Spaniards*, ordered his ſucceſsor in command ſtill to maintain the fight againſt the enemy.

The ſoul ſtill feels him when he ſpeaks no more †.

* Και η Αποσιωπησις δε ενδιαθετω λογω, και ως αληθως, οιον, εμψυχω. Παραδειγμα ταυτης· "Αλλ' εμοι μεν, ου βουλομαι "δε δυσχερες ουδεν ειπειν αρχομενω τε λογου." Και εν τω υπερ μεγαλοπολιτων, "Ου γαρ περι τουτων· αλλ' εασω τοι· "επελθον ειπειν μοι." HERMOGEN. *de Ideis*, lib. ii. § 7. *de verâ Oratione.*

† The epitaph of Dr YOUNG, though the laſt line only is what I have taken the liberty to accommodate to my purpoſe, is as follows:

While *Britain* boaſts her empire o'er the deep,
This marble ſhall compel the brave to weep:
As men, as *Britons*, and as ſoldiers mourn,
O'er dauntleſs, loyal, virtuous BEAUCLERK's urn.
Sweet were his manners, as his ſoul was great;
And ripe his worth, tho' immature his fate.
Each tender grace that love and joy inſpires,
Living, he mingled with his martial fires;
Dying, he bid *Britannia*'s thunder roar,
And *Spain* ſtill felt him when he breath'd no more.

CHAPTER VI.

The APOPHASIS conſidered.

§ 1. *The definition of the Apophaſis.* § 2. CICERO's *account of it, with examples from him of this Figure; and an inſtance of it from* VIRGIL. § 3. *An example of the Apophaſis from Scripture.* § 4. *The uſe of the Apophaſis.*

§ 1. *Apophaſis* *, or denial, is a Figure by which an Orator pretends to conceal or omit what he really and in fact declares.

§ 2. CICERO gives us a definition of this Figure, and furniſhes us at the ſame time with inſtances of it in the following paſsage. "Omiſ-
"ſion, ſays he, is when we ſay we paſs over, or
"do not know, or will not mention, that which
"we declare with the utmoſt force. As in this
"manner: I might ſpeak concerning your
"youth, which you have ſpent in the moſt
"abandoned

* From απο and φαω, which Prepoſition and Verb joined together, ſignify *to deny*, and are of the ſame ſenſe with αποφημι.

" abandoned profligacy, if I apprehended this " was a proper ſeaſon, but I now purpoſely wave " it. I paſs by the report of the Tribunes, who " declared that you was defective in your mili- " tary duty. The affair about the ſatisfaction " concerning the injuries you had done to LA- " BEO does not belong to the matter in hand: " I ſay nothing of theſe things; I return to the " ſubject of our preſent debate. So again, I " do not ſay that you was bribed by the allies. " It is foreign to my purpoſe to mention how " you plundered the cities, kingdoms, and the " houſes of all wherever you came: all your " robberies and rapine I paſs over in silence *." And as CICERO has thus taken notice of this Figure, and illuſtrated it by examples, ſo we ſhall find that he has grafted it into his Orations, particularly in that for CLUENTIUS, which lays open a ſcene of ſuch complicated villanies, by poiſon, murder, inceſt, ſubornation of witneſſes, and corruption of judges, as the Poets may

* Occupatio eſt cum dicimus non præterire, aut non ſcire, aut nolle dicere id quod tunc maxime dicimus, hoc modo. Nam de pueritia quidem tua quam tu omni intemperantia addixiſti, dicerem, ſi hoc tempus idoneum putarem; nunc conſultò relinquo. Et illud prætereo quod te tribuni rei militaris infrequentem tradiderunt. Deinde quod injuriarum ſatisfeciſti Lucio Lebeoni, nihil ad rem pertinere puto. Horum nihil dico; revertor ad illud, de quo judicium eſt. Item, non dico te ab ſociis pecunias accepiſſe: non ſum in eo occupatus, quod civitates regna, domos omnium depeculatus es. Furta, rapinas tuas omnes omitto. CICER. *ad* HEREN. lib. iv. § 37.

may have never feigned in any one perſon, all contrived by the mother of CLUENTIUS againſt the life and fortunes of her ſon; in ſpeaking of which monſter CICERO ſays, "There is no miſ-
"chief, there is no wickedneſs, which this wo-
"man has not from the beginning willed, wiſh-
"ed, framed, and practiſed againſt her ſon. I
"omit that firſt injury ſhe did him by her luſt:
"I paſs by her inceſtuous marriage with her
"ſon-in-law: I ſhall not mention how the
"daughter was expelled from lawful wedlock
"by the wantonneſs of the mother; as theſe
"things rather relate to the common diſgrace
"of the family, than to her murderous inten-
"tions towards her ſon *." Thus the ſame illuſtrious Orator, in his defence of SEXTIUS, introduces his character in this manner, with a design no doubt to recommend his client to the favour of the court: "I might ſay many
"things of his liberality, of his kindneſs to
"his domeſtics, of his command in the army,
"of his moderation during his office in the
"province; but the honour of the ſtate is the
"point in view, which, by attracting my re-
"gard to that only, prevents the mention of
"theſe

* Nihil eſt enim mali, nihil ſceleris quod illa non ab initio filio voluerit, optaverit, cogitaverit, effecerit. Mitto illam primam libidinis injuriam, mitto nefarias generi nuptias, mitto cupiditate matris expulſam ex matrimonio filiam; quæ nondum ad hujuſce vitæ periculum, ſed ad commune familiæ dedecus pertinebant. CICER. *pro* CLUENT. § 66.

" theſe leſs important matters †." We have an inſtance of the *Apophaſis*, in the complaint of VENUS to JUPITER of the cruelties of JUNO againſt the *Trojans*.

Why ſhould I tell how on *Sicilia*'s ſhores,
She fir'd the *Trojan* fleet? Or how ſhe rous'd
The tyrant of the tempeſts, and let looſe
The furious winds to whelm them in the ſeas?
Or how ſhe ſent the Goddeſs of the bow
To execute her unrelenting rage ‡?

§ 3. I ſhall conclude with an example from Scripture, which I own appears to me in a charming elegance and beauty. PHILEMON is made a convert to Chriſtianity, and is brought into the bleſsed hope of the Goſpel by the Apoſtle PAUL: ONESIPHORUS, the ſervant of PHILEMON, robs his maſter, and flies to *Rome*; he falls in the way of the Apoſtle, who becomes the happy inſtrument of ONESIPHORUS's converſion. Upon this Saint PAUL writes to PHILEMON in behalf of his ſervant, and tells him,

† Poſſum multa dicere de liberalitate, de domeſticis officiis, de tribunatu militari, de provinciali in eo magiſtratu abſtinentia, ſed mihi ante oculos obverſetur reipublicæ dignitas, quæ me ad ſeſe rapit hæc minora relinquere hortatur. CICER. *pro* PUB. SEXT. § 3.

‡ Quid repetam exuſtas erycino littore claſſes?
Quid tempeſtatum regem, ventoſque furentes
Æolia excitos, aut actam nubibus irim?
VIRGIL. *Æneid.* lib. x. ver. 36.

him, *verſe* 18. of his Epiſtle: "If he hath wronged "thee, or owes thee aught, put that to my ac- "count; I PAUL have written it with my own "hand, I will repay it: albeit I do not ſay to "thee, how thou oweſt to me, even thine own "ſelf besides." Was there ever a more delicate, ſtriking, and perſuasive *Apophaſis?*

§ 4. The uſe of this Figure in my opinion may be various.

(1) By the aid of the *Apophaſis*, the ſpeaker introduces, without any difficulty, and without any ſuſpicion of being ill-natured or ungenerous, ſome criminal charges againſt a perſon, which may be foreign indeed from the matter under immediate conſideration, and therefore may require art to mention them, but yet may be of ſuch a nature as may conſiderably aſſiſt his general argument and cauſe *.

(2) By this Figure we may crowd abundance of ſentiment into a ſmall compaſs, and arm our diſcourſes as with an invincible ſtrength, by collecting and compacting our ideas; and how much is ſuch a method to be preferred to a tedious and minute detail of circumſtances, which grows languid upon the hearer by a weak and ſubtil diffuſion?

(3) The

* Hæc utilis eſt exornatio, ſi aut rem quam non pertineat ab aliis oſtendere occulta admonuiſſe prodeſt. CICER. *ad* HERENN. lib. iv. n. 47.

(3) The *Apophaſis* may be a grateful ſurpriſe to our audience, and powerfully operate upon their minds. While they hear us ſaying, *We omit ſuch and ſuch things*, or *we ſhall not touch upon them*, or *we ſhall not mention them*, we appear to them as if we thought the things which we pretend to wave were light and inconſiderable; when, to their aſtoniſhment (and aſtoniſhment will always be attended with a ſtrong impreſsion) they are evidently very weighty and momentous. Arguments delivered in this unexpected manner, fall like accidental fire from heaven, which ſtrikes much more powerfully than the regular expanded luſtres of the day.

I ſhall only add, that I have ſomewhere found it obſerved concerning the *Apophaſis*, that it is principally uſed on the following occaſions; either when things are ſmall, but yet neceſsary to be mentioned; or well known, and need no enlargement; or ungrateful, and therefore ſhould be introduced with caution, and not ſet in too ſtrong a light: though I might add, that the very caution with which we employ the *Apophaſis*, may give it the ſpeedier paſsage into the ſoul, and enſure and augment its influence over the perſon to whom it is directed, as may be easily obſerved in the above-cited inſtance from the Apoſtle PAUL, in his Epiſtle to PHILEMON.

CHAPTER

CHAPTER VII.

The ANACOENOSIS conſidered.

§ 1. *The definition of the Anacoenoſis.* § 2. *Inſtances of it from* QUINTILIAN, CICERO, *and* VIRGIL. § 3. *Examples of this Figure from the ſacred Writings.* § 4. *The various uſe of the Anacoinoſis.*

§ 1. *ANacoenoſis* * is a Figure by which the ſpeaker applies to his hearers or opponents for their opinion upon the point in debate; or when a perſon excuſes his conduct, gives reaſons for it, and appeals to thoſe about him whether they are not ſatisfactory.

§ 2. QUINTILIAN both deſcribes this Figure, and furniſhes us with ſome very ſuitable examples. "That Figure, ſays he, is called *commu-*
" *nication*, when we either conſult our adverſa-
" ries, as DOMITIUS AFER pleading for CLOAN-
" TILLA: *But ſhe being timorous, is ignorant what*
" *liberty a woman may take, or what may be be-*
" *coming in a wife; perhaps in that ſolitude for-*

 " *tune*

* From ανακοινοω, *I communicate.*

" *tune has caſt you in the way of that miſerable* " *woman: but you, brother, and you, paternal* " *friends, what advice do you give?* or when we, " as it were, deliberate with our judges, which is " very frequent: *What do you perſuade? and I* " *aſk you, what then ought to be done?* As when " CATO ſays, *Tell me, if you were in my place,* " *what would you have done?* and elſewhere, " *Suppoſe it was a common affair, and that the* " *management was intruſted to you* *."

CICERO makes uſe of the ſame Figure in his Oration for CÆCINA: " For ſuppoſe, PISO, that " any perſon had driven you from your houſe by " violence, and with an armed force, how would " you have behaved †?" Another example may be produced from the ſame Orator: " But " what could you have done in ſuch a caſe, and " at ſuch a juncture? when to have ſat ſtill, " or to have withdrawn, had been cowardice; " when the wickedneſs and fury of SATURNINUS " had

* A quo ſchemate non procul abeſt illa quæ dicitur communicatio, cùm aut ipſos adverſarios conſulimus, ut Domitius Afer pro Cloantilla: At illa neſcit trepida quod liceat fœminæ, quod conjugem deceat; fortè vos in illa ſolitudine obvios caſus miſeræ mulieri obtulit. Tu, frater, vos paterni amici, quod conſilium datis? aut cum judicibus quaſi deliberamus, quod eſt frequentiſſimum; Quid ſuadetis? & vos interrogo; Quid tandem fieri oportuit? Ut Cato; cedo, ſi vos in eo loco eſſetis, quid aliud feciſſetis? & alibi, communem rem agi putatote; ac vos huic rei propoſitis eſſe. QUINTIL. lib. ix. cap. 2. § 1.

† Etenim, Piſo, ſi quis te ex ædibus tuis vi, hominibus armatis dejecerit, quid ageres? CICER. *pro* CÆCINA, n. 31.

" had ſent for you into the capitol, and the Con-
" ſuls had called you to protect the ſafety and
" liberty of your country, whoſe authority,
" whoſe voice, which party would you have
" followed, and whoſe orders would you have
" choſen to obey *?"

Nor has Oratory only adopted this Figure, but we ſhall find it alſo in Poetry; as where VIRGIL, in his Paſtoral, introduces TITYRUS as ſaying,

What could I do? No other way appear'd
To lead to liberty: nor could I find
A God like him ſo preſent to my aid †.

§ 3. Examples of the *Anacoenoſis* might be furniſhed in great variety from the ſacred Writings. As in *Iſaiah* v. 3, 4. "And now, O inha-
" bitants of Jeruſalem, and men of Judah, judge,
" I pray you, betwixt me and my vineyard:
" What could have been done more to my vine-
" yard, that I have not done?" So *Jer.* xxiii. 23.
" Am I a GOD at hand, ſaith the LORD, and
" am I not a GOD afar off? Can any hide him-

 " ſelf

* Tu denique quid faceres tali in re, ac tempore? cùm ignaviæ ratio te in fugam, atque in latebras impelleret: improbitas & furor L. Saturnini in capitolium arceſſeret; Conſules ad patriæ ſalutem & libertatem vocarent; quam tandem auctoritatem, quam vocem, cujus ſectam ſequi, cujus imperio parere potiſſimùm velles? CICER. *pro* C. RABIRIO, n. 8.

† Quid facerem? Neque ſervitio me exire licebat,
Nec tam præſentes alibi cognoſcere Deos.
VIRGIL. *Eclog.* i. ver. 41.

" ſelf in ſecret places, that I ſhall not ſee him, " ſaith the LORD? Do not I fill heaven and " earth, ſaith the LORD?" And it is told us, *Acts* iv. 19. that " PETER and JOHN anſwered and " ſaid to them," to the Jewiſh council, " whether " it be right in the ſight of GOD to hearken unto " you more than unto GOD, judge ye." So 1 *Cor.* iv. 21. " What will ye? Shall I come unto you " with a rod, or in love, and in the ſpirit of " meekneſs?" and *Gal.* iv. 21. " Tell me, ye that " desire to be under the law, do ye not hear " the law?"

§ 4. The uſe of this Figure ſeems to lie,

(1) In its familiarity. It has ſomething of the air of converſation; and though diſcourſes ought not to be turned into mere converſation, yet a proper and decent mixture of ſuch a ſort of freedom entertains our hearers, both on account of its variety, and its apparent condeſcension and good-nature.

(2) This Figure pays a compliment to our audience, in that there is an appeal made to their judgment, their equity, and good diſposition. Deference and honour are ſhewn to the perſons we addreſs, and our hearers are pleaſed with our modeſty and ſubmiſsion.

(3) In the *Anacoenoſis* there appear a great regard to truth, and an aſsurance of the goodneſs of our cauſe. We are ſo fully ſatisfied that juſtice is on our side, that we venture the matter for a deciſion to the common principles and dictates of reaſon and equity,

(4) This Figure, when addreſsed to an adverſary, carries powerful conviction into his conſcience, and makes him as it were condemn himſelf. A finer inſtance of which ſort perhaps we cannot find, than in the expoſtulation of God himſelf with an ungrateful and diſobedient people, in *Mal.* i. 6. " A ſon honours his father, and " a ſervant his maſter: if I then be a father, " where is my fear? and if I be a maſter, where " is my honour?" Common language only glances like an arrow, and lightly raſes the ſkin; but this Figure, like a dagger, plunges at once into the heart.

I ſhall conclude with the account Vossius gives of this Figure, in which you will obſerve a coincidence with the ſentiments that have already been paſsed upon it. " This Figure, ſays he, is " well adapted to a vindication of ourſelves, and " carries a great deal of probability with it: it " is eſpecially of ſervice in ſhewing our confi- " dence in our cauſe, and in puſhing our adver- " ſary; for if we confer with our adverſary, we " take the ready method to preſs and extort a " confeſsion; or if we diſcourſe with our judges, " we influence their minds, while they ſee that " we reſt our cauſe upon their equity *."

* Aptum eſt hoc ſchema purgationi, multumque habet probabilitatis. Imprimis vero utile eſt confidenti & refellenti. Nam ſi cum adverſario communicemus, valebit ad urgendam atque extorquendam confeſſionem. Sin autem judicibus prodeſt ad eorum animos movendos, dum vident nos in ipſorum æquitate fiduciam noſtram collocare. Vossii *Rhetoric.* lib. iv. § 16.

CHAPTER VIII.

The ANASTROPHE conſidered.

§ 1. *The definition of the Anaſtrophe.* § 2. *Examples of this Figure from* MILTON, VIRGIL, *and* HORACE. § 3. *An inſtance from the Apoſtle* PAUL, *in* Romans i. 1---7. § 4. *The* 114th Pſalm *conſidered as an Anaſtrophe, with Doctor* WATTS's *remarks and verſion.* § 5. *An obſervation upon the Anaſtrophe, and cautions concerning the uſe of it.*

§ 1. *Anaſtrophe* *, or inversion, is a Figure by which we ſuſpend our ſenſe, and the hearer's expectation; or a Figure by which we place laſt, and perhaps at a great remove from the beginning of the ſentence, what, according to common order, ſhould have been mentioned firſt.

§ 2. We have a charming inſtance of this kind in the following lines, which are part of a ſpeech of EVE to ADAM in the ſtate of innocence:

Sweet

* From ανα-τρεφω, *I invert.*

Sweet is the breath of morn, her riſing ſweet,
But neither breath of morn, when ſhe aſcends
With charm of earlieſt birds; nor riſing ſun
On this delightful land, nor herb, fruit, flow'r,
Gliſt'ring with dew, nor fragrance after ſhow'rs,
Nor grateful ev'ning mild, nor ſilent night
With this her ſolemn bird, nor walk by noon,
Or glitt'ring ſtar-light, without thee is ſweet *.

"The ancients," ſays the Archbiſhop of CAMBRAY, "by frequent inverſions made the ſweeteſt "cadence, variety, and paſſionate expreſſions, "eaſy to the Poet. Inverſions were even turned "into noble Figures, and kept the mind ſuſ-"pended in expectation of ſomething great. We "have an inſtance of this in VIRGIL's eighth *Eclogue*, which begins,

Paſtorum muſam, Damonis & Alpheſibæi,
Immemor herbarum quos eſt mirata juvenca,
Certantes, quorum ſtupefactæ carmine Lynces,
Et mutata ſuos requierunt flumina curſus:
Damonis muſam dicemus, & Alpheſibæi.

"If you take away this inverſion," ſays the Archbiſhop, "and place the words according to "the grammatical order and conſtruction, you "deſtroy all their force, and grace, and har-"mony ‡."

HORACE,

* MILTON's *Paradiſe Loſt*, book iv. line 641.

‡ Letter to the *French* Academy.

HORACE, in an ode of his that celebrates the praiſes of DRUSUS, the ſon-in-law of the Emperor AUGUSTUS, bears us away in his ſublime ardor, without ſhewing us whither we are going, or giving us time to breathe; and we cannot find the great character he designs to applaud till the 18th line, though he is raising our expectations, and paying honours to his Hero throughout the long preface.

Such as the bird, that from above
Lanches th' avenging bolt of JOVE;
To whom the Lord of earth and heav'n
The empire o'er the fowls has giv'n,
Rewarding high his duteous deed
The rape of lovely GANYMEDE,
Whom youth and his paternal fire
To tempt him from his neſt conſpire,
Stranger to toils; whom, when no ſtain,
Nor ſkirts of vernal clouds remain,
The ſtrong impetuous gales invite,
While his heart quivers at the flight
To his firſt onſet. On the fold,
Upon his pinions ſwift and bold;
Now down he ſweeps: his next delight,
Roaming for prey, and fond of fight,
T' attack the dragon's dreadful fires,
And in his talons graſp his ſpires.
Or ſuch as ſome ill-fated fawn,
Browſing along the flow'ry lawn,
Beholds, all trembling with ſurpriſe,
A lion in his terrors riſe,
Juſt wean'd, and bent to rend, to ſlay
With his young tooth his helpleſs prey;

Such,

Such, ſuch our enemies beheld,
With virtue not to be repell'd,
Young DRUSUS plung'd in glorious fight,
Where the *Alps* tow'r beyond the ſight, *&c.* *

§ 3. The firſt ſeven verſes of the Apoſtle PAUL's Epiſtle to the *Romans* is but one period, and ſeems very irregular and intangled, though it is quite reconcilable to the analogy of rational grammar. The preface, "PAUL, a ſervant of "JESUS CHRIST," waits for its complete ſenſe till the ſeventh verſe, "to all that are in Rome," *&c.* So long is the parenthesis, and ſo great is the tranſposition. But whoever will duly conſider the paſsage will find, that every intervening

* Qualem miniſtrum fulminis alitem,
(Cui Rex Deorum regnum in aves vagas
Permiſit, expertus fidelem
Juppiter in Ganymede flavo)
Olim juventas, & patrius vigor
Nido laborum propulit inſcium;
Vernique, jam nimbis remotis,
Inſolitos docuere niſus
Venti paventem; mox in ovilia
Demiſit hoſtem vividus impetus:
Nunc in reluctantes dracones
Egit amor dapis atque pugnæ:
Qualemve lætis caprea paſcuis
Intenta, fulvæque matris ab ubere
Jam lacte depulſum leonem,
Dente novo peritura, vidit.
Videre Rhæti bella ſub Alpibus
Druſum gerentem, & Vindelici, *&c.*

HORAT. *Od.* lib. iv. od. 4.

vening ingraftment, or ſeemingly lawleſs luxuriance, is rich in divine ſentiment, and ſtrongly evinces the ſeraphic devotion of the Apoſtle's ſpirit.

§ 4. Dr WATTS, in his epiſtolary preface to his version of the 114th *Pſalm*, as preſerved in the *Spectator* *, ſays, "As I was deſcribing the "journey of *Iſrael* from *Egypt*, and added the "divine preſence, I perceived a beauty in the "Pſalm which was intirely new to me, and "which I was going to uſe; and that is, that "the Poet utterly conceals the preſence of GOD "in the beginning of it, and rather lets a poſ-"ſeſsive Pronoun go without its Subſtantive, "than he will ſo much as mention any thing of "divinity there: "Judah was his ſanctuary, and "Iſrael his dominion," or kingdom. The rea-"ſon now appears evident, and this conduct "neceſsary, for if GOD had appeared before, "there could be no wonder why the mountains "ſhould leap, and the ſea retire; therefore, that "this convulsion of nature may be brought in "with due ſurpriſe, his name is not mentioned "till afterwards, and then with a very agree-"able turn of thought; GOD is introduced at "once with all his majeſty." With this previous remark we ſhall trace the beauty of the Pſalm, and find it ſpringing from ſuch a kind of ſuſpension as that of which we have been ſpeaking, or at leaſt I know not under what Figure besides

* Vol. vi. N° 461.

besides ſo properly to range it. "When Iſrael "went out of Egypt, the houſe of JACOB from "a people of ſtrange language: JUDAH was his "ſanctuary, and Iſrael his dominion. The ſea "ſaw it, and fled; Jordan was driven back: "the mountains ſkipped like rams, and the little "hills like lambs. What ailed thee, O thou "ſea, that thou fleddeſt? thou Jordan, that "thou waſt driven back? Ye mountains, that "ye ſkipped like rams? and ye little hills, like "lambs? Tremble thou, earth, at the preſence "of the LORD, at the preſence of the GOD of "Jacob. Who turned the rock into a ſtanding "water; the flint into a fountain of water."

I think it not improper to inſert the excellent version of this Pſalm by Dr WATTS, though it is to be found in his *Imitation of the Pſalms of* DAVID, a book ſo much known in the world.

When *Iſrael*, freed from PHARAOH's hand,
Left the proud tyrant, and his land;
The tribes with chearful homage own
Their King, and *Judah* was his throne.

Acroſs the deep their journey lay;
The deep divides to make them way:
Jordan beheld their march, and fled
With backward current to his head.

The mountains ſhook like frighted ſheep,
Like lambs the little hillocks leap;
Not *Sinai* on her baſe could ſtand,
Conſcious of ſov'reign pow'r at hand.

What

What pow'r could make the deep divide?
Make *Jordan* backward roll his tide?
Why did ye leap, ye little hills?
And whence the fright that *Sinai* feels?

Let ev'ry mountain, ev'ry flood
Retire, and own th' approaching GOD,
The King of *Iſrael*. See him here;
Tremble, thou earth, adore and fear.

He thunders, and all nature mourns;
The rock to ſtanding pools he turns:
Flints ſpring with fountains at his word;
And fires and ſeas confeſs the LORD.

§ 5. I ſhall conclude this Figure with a remark, and a few cautions.

The remark is, that this Figure greatly entertains our hearers, as it ſtrikes out of the common road, both as to ſenſe and method of expreſsion, and keeps the mind, while the Figure is properly managed, in a pleasing attention. And methinks nothing can more ſtrongly ſhew the ardor and riches of a ſpeaker's or writer's ideas, than when his language is ſometimes abrupt, and broken, and irregular, and the thoughts crowd ſo faſt and full, as that they cannot ſtay to get clothed in the common forms of expreſsion. Of this ſort of Figures, we may ſay with Mr POPE,

From vulgar bounds with brave diſorder part,
And ſnatch a grace beyond the reach of art *.

And again,

Great wits may ſometimes glorioufly offend,
And riſe to faults true critics dare not mend †.

* POPE's *Eſſay on Criticiſm*, ver. 152. † Ver. 159, 160.

The cautions are, that we ſhould not be too free with this Figure; as indeed its very nature ſhews, that it ſhould be but ſparingly uſed: That we ſhould take heed, while we indulge to irregularity and diſorder, or at leaſt vary from the common arrangements of ſpeech, that we do not fall into abſurdity and a kind of inexplicable entanglement. And finally, when we make theſe kinds of excurſion, and deviate a while from the uſual track, let us be ſolicitous not to take theſe liberties in vain, or for a light and trifling purpoſe. When we return from our digreſsions, and cloſe our periods, let us return loaden with the beſt part of the freight of SOLOMON's ſhips, when they came from *Tarſhiſh* †; I mean the gold and silver, ſentiments of ſubſtantial worth; and not with apes and peacocks, ideas only fit to draw ridicule upon us, or glittering with a gaudy ſplendor, but deſtitute of intrinsic merit.

† 1 *Kings* x. 22.

CHAPTER

CHAPTER IX.

The EROTESIS considered.

§ 1. *The definition of an Eroteſis.* § 2. *Inſtances from* MILTON, THOMSON, TACITUS, *and* CICERO. § 3. *Examples from Scripture.* § 4. *Obſervations of* QUINTILIAN, LONGINUS, *and* YOUNG *upon this Figure.* § 5. *A method of diſcovering its excellence and power.*

§ 1. *Eroteſis* † is a Figure by which we expreſs the emotion of our minds, and infuſe an ardor and energy into our diſcourſes, by proposing queſtions.

§ 2. MILTON has wonderfully heightened the ſpeech of SATAN to EVE, tempting her to eat the forbidden fruit, with a crowd of *interrogations*, and thereby made the *Serpent*, if I may ſo ſay, more *ſerpentine:*

She ſcarce had ſaid, tho' brief; when now more bold
The Tempter, but with ſhow of zeal and love
To man, and indignation at his wrong,
New part puts on, and as to paſſion mov'd,
Fluctuates diſturb'd, yet comely, and in act
Rais'd,

† From ερωταω, *I aſk.*

Rais'd, as of ſome great matter to begin.
As when of old ſome orator renown'd
In *Athens* or free *Rome*, where eloquence
Flouriſh'd, ſince mute, to ſome great cauſe addreſs'd
Stood in himſelf collected, while each part,
Motion, each act won audience, ere the tongue
Sometimes in height began, as no delay
Of preface brooking thro' his zeal of right.
So ſtanding, moving, or to height up grown,
The Tempter all impaſſion'd thus began.

O ſacred, wiſe, and wiſdom-giving plant,
Mother of ſcience, now I feel thy pow'r
Within me clear, not only to diſcern
Things in their cauſes, but to trace the ways
Of higheſt agents, deem'd however wiſe!
Queen of this univerſe, do not believe
Thoſe rigid threats of death; Ye ſhall not die:
How ſhould ye? By the fruit? it gives you life
To knowledge. By the threatner? look on me,
Me who have touch'd and taſted, yet both live,
And life more perfect have attain'd than fate
Meant me, by vent'ring higher than my lot.
Shall that be ſhut to man, which to the beaſt
Is open? Or will GOD incenſe his ire
For ſuch a petty treſpaſs, and not praiſe
Rather your dauntleſs virtue, whom the pain
Of death denounc'd, whatever thing death be,
Deterr'd not from achieving what might lead
To happier life, knowledge of good and evil?
Of good how juſt? of evil, if what is evil
Be real, why not known, ſince eaſier ſhunn'd?
GOD therefore cannot hurt ye, and be juſt;
Not juſt, not GOD; not fear'd then, nor obey'd:
Your fear itſelf of death removes the fear.

Why then was this forbid? Why but to awe,
Why but to keep ye low and ignorant,
His worſhippers? He knows that in the day
Ye eat thereof, your eyes that ſeem ſo clear,
Yet are but dim, ſhall perfectly be then
Open'd and clear'd, and ye ſhall be as Gods,
Knowing both good and evil, as they know.
That ye ſhall be as Gods, ſince I as man,
Internal man, is but proportion meet:
I of brute-human, ye of human Gods,
So ſhall ye die perhaps, by putting off
Human, to put on Gods: death to be wiſh'd,
Tho' threatned, which no worſe than this can bring.
And what are Gods, that man may not become
As they, participating godlike food?
The Gods are firſt, and that advantage uſe
On our belief, that all from them proceeds;
I queſtion it, for this fair earth, I ſee,
Warm'd by the ſun, producing ev'ry kind,
Them nothing: if they all things, who inclos'd
Knowledge of good and evil in this tree,
That whoſo eats thereof, forthwith attains
Wiſdom without their leave? and wherein lies
Th' offence, that man ſhould thus attain to know?
What can your knowledge hurt him, or this tree
Impart againſt his will, if all be his?
Or is it envy? and can envy dwell
In heav'nly breaſts? Theſe, theſe, and many more
Cauſes import your need of this fair fruit.
Goddeſs human, reach then, and freely taſte *.

They are beautiful *Interrogations* in the following lines:

Falſly

* MILTON's *Paradiſe Loſt*, book ix. line 664.

Falſely luxurious, will not man awake;
And, ſpringing from the bed of ſloth, enjoy
The cool, the fragrant, and the ſilent hour,
To meditation due, and ſacred ſong?
For is there aught in ſleep can charm the wiſe?
To lie in dead oblivion, loſing half
The fleeting moments of too ſhort a life?
Total extinction of th'enlight'ned ſoul;
Or elſe to fev'riſh vanity alive,
Wilder'd, and toſſing thro' diſtemper'd dreams?
Who would in ſuch a gloomy ſtate remain,
Longer than nature craves; when ev'ry muſe,
And ev'ry blooming pleaſure waits without,
To bleſs the wildly-devious morning-walk *?

They are ſpirited *Interrogations* of GERMANICUS, in his ſpeech to his mutinous ſoldiers: "What is there in theſe days that is left unat-"tempted or unprofaned by you? What name "ſhall I give to this aſſembly? Shall I call you "ſoldiers, who have beſieged with a trench, and "with your arms, the ſon of your Emperor? Or "ſhall I call you citizens? you who have ſo "ſhamefully trampled upon the authority of "the ſenate; you who have alſo violated the "juſtice due to enemies, the ſanctity of embaſſy, "and the right of nations †?"

* THOMSON's *Summer*, line 66.

† Quid enim per hos dies inauſum, intemeratumve vobis? Quod nomen huic cœtui dabo? Militeſne appellem? qui filium imperatoris veſtri vallo, & arma circumſediſtis. An cives? quibus tam projecta ſenatus auctoritas; hoſtium quoque jus, & ſacra legationis, & fas gentium rupiſtis. TACIT. *Annal.* lib. i. § 42.

How does CICERO, as it were, preſs and bear down his adverſary by the force of *Interrogations*, when pleading for PLANCIUS, he thus addreſses himſelf to his accuſer? "Chooſe you any one "tribe, and inform us, as you ought, by what "agent it was bribed? If you cannot, which "in my opinion you will not ſo much as at- "tempt, I will ſhew you how he gained it. Is "this a fair conteſt? Will you engage on this "footing? it is an open, honourable advance "upon you. Why are you ſilent? Why do "you diſſemble? Why do you prevaricate? I, "repeatedly inſiſt upon this point, urge you "to it, preſs it, require it, and even demand "it of you †."

§ 3. *Interrogations* frequently occur in Scripture, and they are uſed upon very different occaſions.

They are uſed to ſignify our apprehenſions of impoſſibility: *John* vi. 52. "The Jews therefore "ſtrove among themſelves, ſaying, How can this "man give us his fleſh to eat?" that is, it is moſt abſurd to imagine it.

Wonder

† Quam tibi commodum eſt, unam tribum delige tu: doce id, quod debes, per quem ſequeſtrem, quo diviſore corrupta ſit. Ego, ſi id facere non potueris, quod, ut opinio mea fert, ne incipies quidem, per quem tulerit docebo. Eſtne hæc vera contentio? placetne ſic agi? Non poſſum magis pedem conferre, ut aiunt, aut propius accedere. Quid taces? quid diſſimulas? quid tergiverſaris? Etiam atque etiam inſto, atque urgeo, inſector, poſco, atque adeo flagito crimen. CICER. *pro* PLANC. § 19.

Wonder is expreſsed in Scripture by *Interrogations:* Gen. xxvii. 20. "And ISAAC ſaid unto his "ſon, How is it that thou haſt found it ſo "quickly, my ſon?"

Interrogations may be ſometimes employed in the ſacred Writings to convey knowledge and conviction: *Matt.* xi. 7. "And as they departed, "JESUS began to ſay unto the multitudes con- "cerning JOHN, What went ye out into the wil- "derneſs to ſee? a reed ſhaken with the wind? "But what went ye out to ſee? a man clothed "in ſoft raiment? Behold, they that wear ſoft "clothing are in kings houſes. But what went "ye out to ſee? a Prophet? Yea, I ſay unto "you, and more than a Prophet."

Interrogations ſometimes in the holy Writings may be expreſsive of doubt or anxiety: *Judges* v. 28. "The mother of SISERA looked out at a "window, and cried through the lattice, Why "is his chariot ſo long in coming? why tarry "the wheels of his chariots?" And *Rom.* x. 6, 7. "Say not in thine heart, Who ſhall aſcend into "heaven? that is, to bring CHRIST down from "above. Or who ſhall deſcend into the deep? "that is, to bring up CHRIST again from the "dead."

Interrogations ſometimes are uſed in Scripture for amplification: *Pſalm* cxxxix. 17. "How pre- "cious alſo are thy thoughts to me, O GOD? "how great is the ſum of them?"

Interrogations are on the other hand uſed in ſacred Writ for extenuation: *Pſalm* viii. 4. "What

" is man, that thou art mindful of him? or the " ſon of man, that thou viſiteſt him?"

Scriptural *Interrogations* are ſometimes ſharp remonſtrances or rebukes: *Gen.* xii. 18. " And " PHARAOH called ABRAM, and ſaid, What is " this that thou haſt done unto me? Why didſt " thou not tell me that ſhe was thy wife? why " ſaidſt thou, ſhe is my ſiſter?"

Interrogations in Scripture convey a keen reſentment: *Matt.* xvii. 17. " Then JESUS an- " ſwered and ſaid, O faithleſs and perverſe ge- " neration! how long ſhall I be with you? how " long ſhall I ſuffer you?"

Scriptural *Interrogations* are ſometimes bitter Ironies and Sarcaſms: 2 *Sam.* vi. 20. " How " glorious was the King of Iſrael to-day, who " uncovered himſelf as one of the vain fellows?" and *Jer.* xxii. 23. " O inhabitant of Lebanon, " that makeſt thy neſt in the cedars, how gra- " cious ſhalt thou be when pangs come upon " thee, the pain as of a woman in travail?"

Interrogations in Scripture ſometimes give vent to ſorrow and diſtreſs: *Lam.* ii. 13. " What thing " ſhall I take to witneſs for thee? What thing " ſhall I liken unto thee, O daughter of Jeruſa- " lem? What ſhall I equal to thee, that I may " comfort thee, O virgin daughter of Zion? for " thy breach is great, like the ſea, who can heal " thee?"

The pouring out our afflictions before GOD, or holy pleading with him, may be obſerved in the *Interrogations* of Scripture. *Pſalm* xxii. 1. " My

" GOD,

" GOD, my GOD, why haſt thou forſaken me? " Why art thou ſo far from helping me, and " from the words of my roaring?" So *Pſalm* lxxvii. 7. " Will the LORD caſt off for ever? " and will he be favourable no more? Is his " mercy clean gone for ever? Doth his promiſe " fail for evermore? Hath GOD forgotten to be " gracious? Hath he in anger ſhut up his ten- " der mercies?"

A pleaſing hope may be expreſsed in the *Interrogations* of Scripture. *Judges* v. 30. " Have " they not ſped? have they not divided the " prey, to every man a damſel or two? To SI- " SERA a prey of divers colours, a prey of divers " colours of needle-work, of divers colours of " needle-work on both sides, meet for the necks " of them that take the ſpoil."

Vehement desires are ſometimes uttered by ſcriptural *Interrogations*. Romans vii. 24. " O " wretched man that I am, who ſhall deliver me " from the body of this death?"

Sacred praiſe and exultation are ſometimes expreſsed by *Interrogations* in the ſacred Writings. *Exod.* xv. 11. " Who is like unto thee, O " LORD, among the Gods? Who is like thee, " glorious in holineſs, fearful in praiſes, doing " wonders?" And *Pſalm* lxxxix. 6. " Who in " the heavens can be compared unto the LORD? " who among the ſons of the mighty can be li- " kened unto the LORD?" and *ver.* 8. " O LORD " GOD of hoſts, who is a ſtrong LORD like un-

" to thee? or to thy faithfulneſs round about " thee?"

Though I may not have mentioned all the various forms in which an *Interrogation* occurs in Scripture, yet I ſhall only add, that both *affirmations* and *negations* are expreſsed by this Figure in the ſacred Writings. As to *affirmations*, we may take the following inſtances. *Gen.* xiii. 9. " Is not the whole land before thee?" 1 *Sam.* ii. 27. " And there came a man of GOD unto " ELI, and ſaid unto him, Thus ſaid the LORD, " Did I plainly appear unto the houſe of thy " father, when they were in PHARAOH's houſe? " And did I chooſe him out of all the tribes of " Iſrael to be my Prieſt, to offer upon my altar, " to burn incenſe, to wear an ephod before me? " And did I give unto the houſe of thy father " all the offerings made by fire of the children " of Iſrael? Wherefore kick ye at my ſacrifice, " and my offering?" And 1 *Cor.* ix. 1. " Am I " not an Apoſtle? Am I not free? Have I not " ſeen JESUS CHRIST our LORD? Are not you " my work in the LORD?" Theſe *Interrogations* are evidently *affirmatives*, and declare what was actually and in fact the caſe.

On the other hand, ſcriptural *Interrogations* are ſometimes as ſtrong *denials*. Pſalm lxxvii. 13. " Who is ſo great a GOD as our GOD?" So *Pſalm* cvi. 2. " Who can utter the mighty acts " of the LORD? Who can ſhew forth all his " praiſe?" And *Heb.* i. 5. " For unto which of " the Angels ſaid he at any time, Thou art my

" Son,

" Son, this day have I begotten thee? And " again, I will be to him a Father, and he ſhall " be to me a Son?" And *verſe* 13. "But to " which of the Angels ſaid he at any time, Sit " on my right hand, till I make thine enemies " thy footſtool?"

§ 4. I might cite many more examples of the *Interrogation* (as indeed ſcarce any Figure may be more common) but I ſhall rather produce the very juſt and ſuitable obſervations of ſome eminent Writers upon this Figure. "It is a " ſimple Interrogation, ſays QUINTILIAN, when " it is aſked, But whence are you? or, from " what coaſt arrived? But *Interrogation* be- " comes a Figure when it is employed, not " merely for inquiry, but for urging our point. " For what did your ſword do, TUBERO, when " it was drawn in the battle of *Pharſalia?* And " how long will you abuſe our patience, CATI- " LINE? and don't you ſee that your whole plot " is laid open? And, in a word, that whole " paſsage of CICERO's. What vehemence is there " in ſuch Figures, beyond what there would " have been if it was only ſaid, You abuſe our " patience a long time; and your plot is laid " open? We alſo uſe theſe *Interrogations* to ex- " preſs our diſpleaſure, as MEDEA in SENECA " ſays,

" Say to what countries do you bid me fly?

" or our diſtreſs, as SINON in VIRGIL,

" Alas! what earth, what ſeas will ſhelter me?

" This Figure is vaſtly various. Hereby we " may vent our indignation,

" And who will JUNO's deity adore?

" or our wonder,

" Where does the luſt of riches drive mankind *?"

LONGINUS has largely considered the *Interrogation* in the following paſsage; which not only furniſhes us with inſtances of this Figure, but likewiſe diſcloſes its beauty and power in compoſition. " But what ſhall we ſay concerning " *Interrogation* and inquiry? Does not DE- " MOSTHENES, by the help of this Figure, exert " himſelf to infuſe life and grandeur into his " diſcourſe?

* Simplex eſt fic rogare; Sed vos qui tandem? quibus aut veniſtis ab oris? Figuratum autem, quoties non ſciſcitandi gratia aſſumitur, ſed inſtandi. Quid enim tuus ille, Tubero, diſtrictus in acie Pharſalica gladius agebat? &, Quouſque tandem abutere, Catilina, patientia noſtra? & totus denique hic locus. Quanto enim magis ardet, quam ſi diceretur: diu abuteris patientia noſtra; & patent tua conſilia? Interrogamus etiam ut invidiæ gratia, ut Medea apud Senecam:

Quas peti terras jubes?

Aut miſerationis, ut Sinon apud Virgilium:

Heu quæ me tellus, inquit, quæ me æquora poſſunt
Accipere?

Totum hoc plenum eſt varietatis. Nam & indignationi convenit:

Et quiſquam numen Junonis adoret?

Et admirationi:

Quod non mortalia pectora cogis
Auri ſacra fames?

QUINTIL. lib. ix. cap. 2. § 1.

" diſcourſe? Will you, ſays he, running about " the city, aſk one another, What's the news? " Why, what freſher news than that a *Macedo-* " *nian* makes war upon *Greece?* Is PHILIP " dead? No, by heaven but he is ſick. But " what benefit is this to you? If PHILIP " ſhould die, you will ſoon conjure up another " PHILIP in his room. And again the ſame " Orator ſays, Let us ſail into *Macedonia.* But " where ſhall we land? Why the war itſelf will " ſhew us where PHILIP is weakeſt. But all " this, if it had been plainly ſpoken, would " have been far beneath the ſubject; but the " ſpirit and rapidity of the queſtion and anſwer, " and the Orator's replying upon himſelf, as if " he was anſwering another, not only ennoble " his oration, but give it an air of probability. " The pathetic is then in its glory, when the " ſpeaker does not appear to have ſtudied his " Figures, but when the very occaſion ſeems to " have produced them. Now this way of in- " terrogating and anſwering one's ſelf well re- " preſents ſuch an occaſion: for as they who " are demanded by others, inſtantly rouſe them- " ſelves with eagerneſs to make a reply; ſo this " Figure of queſtion and anſwer leads the hearer " into a perſuaſion, that what is the effect of " ſtudy is conceived and uttered without any " premeditation *."

To

* Τι δ' εκεινα φωμεν, τας πευσεις και ερωτησεις; αρα ουκ αυταις ταις των σχηματων ειδοποιιαις παραπολυ εμπρακτοτερα και

To the obſervations of QUINTILIAN and LONGINUS, let me add the ſentiments of the celebrated Dr YOUNG on this Figure. "This ſpeech "of the Almighty," ſays he, in the notes he has added to his *Paraphraſe on Part of the Book of* JOB, "is made up of *Interrogations. Interroga-* "*tion* ſeems indeed the proper ſtile of majeſty "incenſed: it differs from other manner of re- "proof, as bidding a perſon execute himſelf, "does from a common execution; for he that "aſks the guilty perſon a queſtion, makes him, "in effect, paſs ſentence upon himſelf."

§ 5. Let us only, for a conclusion of our diſcourſe on this Figure, try by two or three examples

και σοβαρωτερα συντεινει τα λεγομενα; "Η βυλεσθε, ειπε μοι περιιοντες αλληλων πυνθανεσθαι, λεγεται τι καινον; τι γαρ αν γενοιτο (τυτυ) καινοτερον, η Μακεδων αινης καταπολεμων την Ελλαδα; τεθνηκε Φιλιππος; ου μα Δι', αλλ' ασθενει· τι δ' υμιν διαφερει; και γαρ αν ουτος τι παθη, ταχεως υμεις ετερον Φιλιππον ποιησετε." Και παλιν, "Πλευμεν επι Μακεδονιαν, φησι· ποι δη προσορμιουμεθα; ηρετο τις· ευρησει τα σαθρα των Φιλιππου πραγματων αυτος ο πολεμος." Ην δε, απλως ρηθεν, το πραγμα τω παντι καταδεστερον· νυνι δε το ενθυ και οξυρροπον της πευσεως και αποκρισεως, και το προς εαυτον ως προς ετερον ανθυπαντιαν, ου μονον υψηλοτερον εποιησε τω σχηματισμω το ρηθεν, αλλα και πιστοτερον. Αγει γαρ τα παθητικα τοτε μαλλον, οταν αυτα φαινηται μη επιτηδευειν αυτος ο λεγων, αλλα γενναν ο καιρος· η δε ερωτησις η εις εαυτον, και αποκρισις μιμειται τυ παθους το επικαιρον. Σχεδον γαρ, ως οι υφ' ετερων ερωτωμενοι, παροξυνονται εκ του παραχρημα, προς το λεχθεν εναγωνιως και απ' αυτης αληθειας ανθυπαντωσιν· ουτω το σχημα της πευσεως και αποκρισεως, εις το δοκειν εκαστον των εσκεμμενων εξ υπογυιου κεκινησθαι τε και λεγεσθαι. LONGINUS *de Sublimitate*, § 18.

ples its excellence and power, by obſerving how the very ſame ideas thrown into a ſimple and plain form, immediately become flat and languid, or at leaſt loſe much of their force.

TIBERIUS, in his diſcourſe concerning the Figures uſed by DEMOSTHENES, obſerves, "that "the *Interrogation* is ſerviceable for reprehen- "ſion," and gives us the following inſtance from that great Orator: "In doing theſe things, "did he act unjuſtly, violate his league, and "break the peace, did he, or did he not? "Did it become any *Grecian* to ſtep forth to "controll this conduct, or did it not?" Only let it be ſaid, that the enemy acted unjuſtly, violated his league, and broke the peace, and that it became every *Grecian* to make head againſt him, and the ſpirit of the Orator is evaporated; whereas by the repeated *Interrogation*, as TIBERIUS obſerves, DEMOSTHENES expoſes the unbounded inſolence of the enemy †.

What a divine grandeur and energy are there in the following paſſage in BALAAM's ſpeech! *Numb.* xxiii. 19. "GOD is not a man that he "ſhould lie; neither the ſon of man that he "ſhould repent. Hath he ſaid it, and ſhall not "he do it? or hath he ſpoken, and ſhall not he "make it good?" Throw out the *Interroga-*

tions,

† Ποτερον ταυτα ποιων ηδικει και παρεσπονδει και ελυε την ειρηνην, η ε; και πoτερον φασηναι τινα Ελληνων τον ταυτα καταλυσοντα ποιειν εχρην η μη; — τω συνεχει της ερωτησεως το απειρον της απειθησεως εξελισσει. TIBERIUS, §. 12.

tions, and reduce the words to a plain affirmation, and the life and force inſtantly vaniſh, or are greatly weakened, as will be evident upon the trial: "God is not a man that he ſhould lie, "neither the ſon of man that he ſhould repent; "what he has ſaid he will do, and what he hath "ſpoken he will make good."

Might I not in the ſame view mention *Job* xi. 7? "Canſt thou by ſearching find out God? "Canſt thou find out the Almighty unto perfec- "tion? It is high as heaven, what canſt thou "do? deeper than hell, what canſt thou know?" Where would be the vigour and vehemence of this paſsage, if once diveſted of the *Interrogations?* and it ſhould be ſaid, Thou canſt not by ſearching find out God; thou canſt not find him out to perfection: it is as high as heaven, and thou canſt do nothing; and it is as deep as hell, and thou canſt know nothing.

How does St Paul, ſays the ingenious Mr Smith, in his translation of Longinus, in *Acts* xxvi. transfer his diſcourſe from Festus to Agrippa? In *verſe* 26. he ſpeaks of him in the third perſon: "The King, ſays he, knows "of theſe things, before whom alſo I ſpeak "freely." Then, in the following, he turns ſhort upon him: "King Agrippa, believeſt "thou the Prophets?" and immediately anſwers his own queſtion, "I know that thou be- "lieveſt." "The ſmootheſt eloquence," adds Mr Smith, "the moſt insinuating complai-

"ſance,

" ſance, could never have made ſuch an im-
" preſsion upon AGRIPPA, as this unexpected
" and pathetic addreſs †."

† SMITH's *Longinus*, page 93.

CHAPTER X.

The PROLEPSIS conſidered.

§ 1. *The definition of the Prolepſis.* § 2. *Examples of it from* JUVENAL *and* CICERO. § 3. *Inſtances from Scripture.* § 4. *The various advantages of this Figure.*

§ 1. PROLEPSIS * is a Figure by which a ſpeaker ſuggeſts an objection againſt what he is advancing, and returns an anſwer to it: or it is a Figure by which a ſpeaker, more eſpecially at the entrance upon his diſcourſe, removes any ſort of obſtruction that he foreſees may be likely to prevent the ſucceſs of his cauſe.

§ 2. We have an inſtance of this kind in the following lines of JUVENAL:

And ſhall we then no kind of wiſh allow?
Hear my advice, if you your bliſs would know:
Leave

* From προλαμβανω, *I anticipate*, or *prevent*.

Leave it to wiſer Heav'n to weigh your fate,
To order your beſt good, and fix your ſtate *.

" The method of anticipating objections," ſays QUINTILIAN, " is not without its advan-
" tage; as when CICERO ſays, that ſome per-
" ſons may wonder that he who had for ſo
" many years employed himſelf in the defence
" of many, and had accuſed none, ſhould now
" undertake the accuſation againſt VERRES.
" Preſently after the Orator ſhews, that this
" very conduct of his was virtually a defence, a
" defence of the *Roman* allies. This Figure,
" adds QUINTILIAN, is ſtiled a *Prolepſis* †.

I will give more largely what CICERO ſays upon this occaſion, as I am very certain that the paſsage is an illuſtrious proof of the genius and addreſs of the Orator; after I have only obſerved, that CICERO's deſign in his oration was to ſet aſide CÆCILIUS, who had been Quæſtor in *Sicily* in the time of VERRES, from being the agent in the cauſe againſt him, and to obtain from the judges the appointment of himſelf (CICERO) to this office.

" If

* Nil ergo optabunt homines? Si conſilium vis,
Permittes ipſis expendere numinibus, quid
Conveniat nobis, rebuſque ſit utile noſtris.
JUVENAL. *Sat.* x. ver. 346.

† Non inutilis etiam eſt ratio occupandi quæ videntur obſtare; ut Cicero dicit ſcire ſe mirari quoſdam, quod is qui per tot annos defenderit multos, læſerit neminem ad accuſandum verſem deſcendere; deinde oſtendit hanc ipſam ſociorum defenſionem eſſe. Quod ſchema προλήψις dicitur. QUINT. lib. iv. cap. 1. § 6.

" If any of you, O my judges, or of the
" other perſons preſent, ſhould be ſurpriſed that
" I, who have for ſo many years ſo conducted
" myſelf in cauſes and public trials, as that
" I have defended many, and injured none,
" ſhould now ſuddenly alter my courſe, and
" turn accuſer, ſuch a perſon, upon being made
" acquainted with the reaſon and motive of my
" proceeding, will at once both approve what
" I am now doing, and will infallibly determine
" that there is no manager in this cauſe to
" be preferred before me. After I had been
" Queſtor, O my judges, in *Sicily*, and had left
" that province with a fragrant and laſting re-
" membrance of my office and of my name
" among the inhabitants, the conſequence was,
" that as they conſidered their principal ſecu-
" rity as lying in their many ancient patrons, ſo
" they apprehended that ſome protection of
" their fortunes might be expected from my-
" ſelf. Accordingly theſe people being plun-
" dered and diſtreſsed often applied publickly
" and in a body to me, to undertake their de-
" fence in a cauſe in which their whole fortunes
" were embarked. They alledged, that I had
" often promiſed them, often declared to them,
" that, if ever an opportunity offered in which
" they ſhould require my help, I ſhould not be
" wanting in my ſervices to them: they repre-
" ſented, that the time was now come in which
" I might not only do them a kindneſs, but
" protect their lives, and the welfare of the

" whole province; that they had no Gods left
" them even in their cities, whom they might
" implore in their diſtreſs; that CAIUS VERRES
" had robbed their moſt holy ſhrines of their
" moſt holy images; that they had ſuffered,
" during the three years of his Pretorſhip,
" whatever miſeries the exceſs in wickedneſs,
" the cruelty in puniſhments, the avarice in
" rapine, and the pride of inſolence could heap
" upon them; and that they now beſought and
" implored that I would not reject their ſuit,
" ſince, if I would but be their friend, there
" would be no neceſsity for making any further
" application. I own, O my judges, that it
" was a very heavy and bitter affliction to me,
" when I found myſelf reduced to this dilemma,
" that I muſt either diſappoint the hopes of
" thoſe perſons who had entreated my aid and
" ſupport, or that I, who had devoted myſelf
" from my earlieſt youth to the defence of
" mankind, ſhould be conſtrained by the neces-
" sity of the occaſion, and a regard to my duty,
" to ſtep forth as an accuſer. I pleaded that
" they had an agent in QUINTUS CÆCILIUS,
" who might be the more proper perſon, as he
" came after me in the Queſtorſhip in *Sicily*.
" But what I ſuggeſted, in hope it might be an
" expedient for extricating me from my diffi-
" culty, only the more embaraſsed me; for the
" *Sicilians* would have much more readily have
" excuſed me if they had never known him, or
" if he had never been Queſtor among them.

" Influenced

" Influenced therefore, O my judges, not " merely by the opportunity of ſerving my " friends, but from a ſenſe of duty, honour, " humanity, the examples of many worthy men, " ancient precedent, and the inſtitutes of our " anceſtors, I now undertake this very weighty " and laborious ſervice: in which however I " have this comfort, that what may wear the " face of an accuſation, may more properly be " eſteemed a defence. I defend many men, " many cities, the whole province of *Sicily*: " and therefore though it ſo falls out that I " muſt accuſe a single man, yet I consider my- " ſelf in a manner as purſuing my firſt track of " life, and not at all departing from the protec- " tion and aſsiſtance of mankind *."

I will

* Si quis veſtrûm, judices, aut eorum qui adſunt, forte miratur, me, qui tot annos in cauſis judiciiſque publicis ita ſim verſatus, ut defenderim multos, læſerim neminem, ſubito nunc mutata voluntate ad accuſandum deſcendere; is, ſi mei conſilii cauſam rationemque cognoverit, una & id quod facio probabit, & in hac cauſa profectò neminem præponendum eſſe mihi actorem putabit. Cum quæſtor in Sicilia fuiſſem, judices, itaque ex ea provincia deceſſiſſem, ut Siculis omnibus jucundam, diuturnamque memoriam quæſturæ, nominiſque mei relinquerem. Factum eſt, uti cum ſummum in veteribus patronis multis, tum nonnullum etiam in me præſidium ſuis fortunis conſtitutum eſſe arbitrarentur: qui nunc populati, atque vexati, cuncti ad me publicè ſæpe venerunt, ut ſuarum fortunarum omnium cauſam defenſionemque ſuſciperem. Me ſæpe eſſe pollicitum, ſæpe oſtendiſſe dicebant, ſi quod tempus accidiſſet, quo tempore aliquid à me requirerent, commodis eorum me non defuturum. Veniſſe tempus aiebant, non jam

I will add one more inſtance of the *Prolepſis* from this great Author: "Some one, ſays he, "will aſk, What? were thoſe excellent men, "whoſe virtues are upon record, were they in- "deed poſſeſsed of that learning you ſo highly "extol? I grant it would be difficult to prove "this of every one of them: but yet I have a "ſufficient

ut commoda ſua, ſed ut vitam ſalutemque totius provinciæ defenderem; ſeſe jam ne Deos quidem in ſuis urbibus, ad quos confugeret habere; quod eorum ſimulacra ſanctiſſima C. Verres ex delubris religioſſimis ſuſtuliſſet; quas res luxurias in flagitiis, crudelitas in ſuppliciis, avaritia in rapinis, ſuperbia in contumeliis efficere potuiſſet, eas omneis ſeſe hoc uno prætore per triennium pertuliſſe; rogare & orare, ne illos ſupplices aſpernarer, quos me incolumi, nemini ſupplices eſſe oporteret. Tuli graviter & acerbe, judices, in eum me locum adductum, ut aut eos homines ſpes falleret, qui opem à me & auxilium petiſſent, aut ego qui me ad defendendos homines ab ineunte adoleſcentia dediſſem tempore atque officio coactus ad accuſandum traducerer. Dicebam, habere eos actorem Q. Cæcilium, qui præſertim quæſtor in eadem provincia poſt me quæſtorem fuiſſet. Quo ego adjumento ſperabam hanc à me moleſtiam poſſe dimoveri, id mihi erat adverſarium maxime; nam illi multo mihi hoc facilius remiſſiſſent, ſi iſtum non noſſent, aut ſi iſte apud eos quæſtor non fuiſſet.

Adductus ſum, judices, officio, fide, miſericordia, multorum bonorum exemplo, veteri conſuetudine, inſtitutoque majorum, ut onus hoc laboris atque officii, non ex meorum neceſſariorum tempore mihi ſuſcipiendum putarem. Quo in negotio tamen illa me res, judices! conſolatur, quod hæc quæ videtur accuſatio mea, non potius accuſatio, quam defenſio eſt exiſtimanda. Defendo enim multos mortales, multas civitates, provinciam Siciliam totam. Quamobrem ſi mihi unus eſt accuſandus, propemodum manere in inſtituto meo videor, & non omnino à defendendis hominibus, ſublevandiſque diſcedere. CICER. *Orat. in* Q. CÆCILIUM, § 1.

" ſufficient anſwer. I allow that many men,
" eminent for their genius and their virtue,
" have appeared in our world; and that they,
" without any inſtruction, and by the almoſt
" divine impulſe of their own nature, by them-
" ſelves alone, have attained to their wiſdom and
" worth. I will add alſo, that nature without
" learning oftener raiſes a character to glory and
" virtue, than learning without nature: but ſtill
" I maintain it, that when the right method
" and habit of education have been ſuperadded
" to a genius great and noble in itſelf, I know
" not what eminency, and almoſt miracle, has
" blazed out upon mankind †."

§ 3. We ſhall now produce ſome examples of this Figure in the ſacred Writings. *Iſaiah* xlix. 14. ss But Zion ſaid, The LORD hath for-
ss ſaken me, and my LORD hath forgotten me.
ss Can a woman forget her ſucking child, that
ss ſhe ſhould not have compaſsion on the ſon of

 ss her

† Quæret quiſpiam quid? Illi ipſi ſummi viri, quorum virtutes literis proditæ ſunt, iſtane doctrina, quam tu laudibus effers, eruditi fuerunt? Difficile eſt hoc de omnibus confirmare. Sed tamen certum eſt quod reſpondeam. Ego multos homines excellenti animo, ac virtute fuiſſe, & ſine doctrina, naturæ ipſius habitu prope divino per ſeipſos & moderatos & graves exſtitiſſe fateor. Etiam illud adjungo, ſæpius ad laudem atque virtutem, naturam ſine doctrina, quàm ſine naturâ valuiſſe doctrinam. Atque idem ego contendo, cum ad naturam eximiam atque illuſtrem acceſſerit ratio quædam conformatioque doctrinæ; tum illud neſcio quid præclarum, ac ſingulare ſolere exſiſtere. CICER. *Orat. pro* ARCHIA *Poet.* n. 15.

"her womb? yea, they may forget, yet will "not I forget thee." So *Rom.* vi. 1. "What "ſhall we ſay then? Shall we continue in sin, "that grace may abound? God forbid;" or far be the thought from us. "How ſhall we that "are dead to sin, live any longer therein?" In like manner, *Rom.* ix. 19. "Thou wilt ſay then "unto me, Why doth he yet find fault? for who "hath reſiſted his will? Nay but, O man, who "art thou that replieſt againſt God? Shall the "thing formed ſay to him that formed it, why haſt "thou made me thus? Hath not the potter power "over the clay, of the ſame lump to make one "veſſel unto honour, and another unto diſho-"nour?" So 1 *Cor.* xv. 35---39. "But ſome "men will ſay, How are the dead raiſed up? "and with what body do they come? Thou "fool, that which thou ſoweſt, is not quickened, "except it die: and that which thou ſoweſt, "thou ſoweſt not that body that ſhall be, but "bare grain; it may chance of wheat, or ſome "other grain: but God gives it a body as it "hath pleaſed him, and to every ſeed his own "body."

§ 4. The uſe of this Figure is very consider-able.

(1) By it attention is relieved, since the ſpeaker, by the help of the *Prolepſis*, prevents a tedious uniformity in his addreſs; and the hearer may be much entertained by finding, that the orator departs for a while from the uſual order and form

of

of diſcourſe, to indulge a kind of familiar dialogue.

(2) By this Figure the ſpeaker gains the reputation of foreſight and care. The *Prolepſis* ſhews that the orator is maſter of his ſubject, and that he has a full view of its connexions and conſequences, in that he ſees what may be objected againſt, as well as what may be alledged for his cauſe.

(3) This Figure manifeſts the aſſurance of the ſpeaker, that truth and juſtice are on his side: he fears not an objection; he ſtarts it himſelf, he dares to meet and encounter it, and will ſhew his audience how effectually he can diſarm and diſſolve it. But by the way, let the ſpeaker take heed how he raiſes an objection that he cannot entirely refute: if he does this, he will be like a man who vain-gloriously challenges an enemy to fight with him, and urges him to the combat, and then is ſhamefully overcome by him. And beſides, if an objection is not well anſwered, the whole cauſe may be brought into ſuſpicion, and truth may ſuffer through the folly.

(4) When the ſpeaker appears desirous to repreſent matters fairly, and not to conceal any objection that may be made againſt his diſcourſe, ſuch a conduct may tend to ſecure the favour of his auditory, as it carries with it the face of a commendable impartiality. And,

(5) and Laſtly, By this Figure ſome advantage is gained over an adverſary. He is prevented in his exceptions, and either confounded and ſilenced,

lenced, or obliged to a repetition, which is not likely to be ſo ſtriking and forcible as the mention of a thing freſh and untouched before †.

† Mirè vero in cauſis valet preſumptio, quæ προλημψις dicitur, cùm id quod objici poteſt, occupamus. QUINTIL. lib. ix. cap. 2. § 1.

CHAPTER XI.

The SYNCHORESIS conſidered.

§ 1. *The definition of the Synchoreſis.* § 2. *Examples of it from* CICERO, CATO, *and* VIRGIL. § 3. *Inſtances from Scripture, with remarks.*

§ 1. SYnchoreſis * is a Figure whereby we grant or yield up ſomething, in order to gain a point, which we could not ſo well ſecure without it †.

§ 2. When CICERO pleaded for FLACCUS, his buſineſs was to invalidate the teſtimony of the *Greeks*,

* From συγχωρεω, *I grant.*

† Permiſſio eſt cum oſtendimus in dicendo nos aliquam rem totam tradere & concedere alicujus voluntati. CICER. *ad* HERENNIUM, lib. iv. n. 29.

Greeks, who were witneſses againſt his client. Effectually to do this, he depretiates the *Greeks* in general, as men far from being conſcientious in matters of truth and integrity; but obſerve how his oration glides, as it were, through a ſtream of profuſe praiſes to this harſh point, a point ſo injurious to the characters of the *Greeks*, but yet ſo very important to the intereſts of his friend. "But this I ſay concerning all the "*Greeks*; I grant them learning, the know-"ledge of many ſciences; I don't deny but "they have wit, fine genius, and eloquence: "nay, if there are any other excellencies to "which they lay claim, I ſhall not conteſt their "title. But that nation never ſtudied religion "and ſincerity in giving evidence, and are total "ſtrangers to the obligation, authority, and im-"portance of truth *." Such an appearance of candor and veracity evidently tends to remove the ſuſpicion of partiality, and to give the ſpeaker weight and credit in what he ſays.

There is an amazing force in a paſsage in CATO's ſpeech, concerning the puniſhment of the traitors in CATILINE's conſpiracy, which manifeſtly ariſes from the Figure upon which we are

* Vero tamen hoc dico de toto genere Græcorum: tribuo illis litteras, & multarum artium diſciplinam; non adimo ſermonis leporem, ingeniorum acumen, dicendi copiam. Denique etiam, ſiqua ſibi alia ſumunt, non repugno: teſtimoniorum religionem & fidem nunquam iſta natio coluit; totiusque hujuſce rei quæ ſit vis, quæ auctoritas, quod pondus, ignorant. CICER. *pro* FLACCO, § 4.

are treating. "Let them, since our manners "are ſo corrupted, be liberal out of the for- "tunes of our allies; let them be compaſsionate "to the thieves of the treaſury: but let them "not throw away our blood, and, by ſparing a "few abandoned villains, go to deſtroy all good "men *."

Strong indignation may ſometimes be expreſsed by this Figure; and perſons may provoke others, with whom they are concerned, to proceed to ſtill greater degrees of unkindneſs or barbarity, that ſuch lively repreſentations of their conduct may ſtrike them with ſhame and horror, and as it were compel them to relent.

ARISTÆUS, in his ſpeech to his mother CYRENE, upon the loſses he had ſuſtained, thus ſpeaks,

Mother, do you yourſelf deſtroy my woods,
Spread murrain thro' my ſheep, blight all my corn,
Burn up my fields, and bend the ſharp'ned ax
Againſt my fruitful vines, if thou art grown
So careleſs of thy ſon's ſucceſs and praiſe †.

Sometimes

* Sint ſane, quoniam ita ſe mores habent, liberales ex ſociorum fortunis; ſint miſericordes in furibus ærarii: ne ille ſanguinem noſtrum largiantur, &, dum paucis ſceleratis parcunt, bonos omnes perditum eant. SALLUSTIUS *de Bello Catilinario*, p. 31. edit. MATTAIRE.

† Quin age, & ipſa manu felices erue ſylvas:
Fer ſtabulis inimicum ignem, atque interfice meſſes;
Ure ſata, & validam in vites molire bipennem,
Tanta mea ſi te cœperunt tædia laudis.

VIRGIL. *Georgic.* lib. iv. ver. 329.

Sometimes this Figure may be made uſe of to excite compaſsion. In this view we may conſider the following paſsages from CICERO, in his diſcourſe upon it. " Since I am deprived of " every thing to ſoul and body, I yield up theſe, " which is all of my large poſſeſsions that re- " main to me, to your diſpoſal: you may uſe " me, you may abuſe me, juſt as you think fit, " without any thing to apprehend from me. " Determine my fate as you pleaſe: do but ſpeak, " and I'll obey. This Figure, adds CICERO, " though it may be employed for other purpoſes, " yet is moſt powerfully adapted to move com- " paſsion *."

What heart muſt not ſoften into tenderneſs, when the Ambaſsador from the *Campanians*, who were preſsed by the *Samnites*, and implored the aſsiſtance of the *Romans* againſt their enemies, thus replied to the *Roman* Conſul? " Since, ſays " he, you are not willing, by a righteous oppo- " ſition to our enemies, to defend our proper- " ties againſt violence and injury, certainly, " *Romans*, you will defend your own. There- " fore, conſcript Fathers, we ſurrender the *Cam-*

" *panian*

* Permiſſio — ſic; quoniam omnibus rebus ereptis, ſupereſt animus & corpus, hæc ipſa, quæ mihi de multis ſola relicta ſunt, vobis & veſtræ condono poteſtati. Vos me, quo pacto vobis videbitur, utamini, atque abutamini licebit impunè: in me, quicquid libet, ſtatuite; dicite, atque obtemperabo. Hoc genus tametſi alias quoque nonnunquam tractandum eſt, tamen ad miſericordiam commovendam vehementiſſime eſt accommodatum. CICER. *ad* HERENNIUM, lib. iv. n. 29.

" *panian* people, the city *Capua*, the fields, the " temples of the Gods, and all that we have, " both human or divine, into the hands of the " *Roman* people. Consider that whatever we " ſhall hereafter ſuffer, that we, who have " ſurrendered ourſelves to you, are the ſuf- " ferers †." If it be ſaid, that this ſpeech was an actual ſurrender, and ſo may not be proper to be produced as an inſtance of the *Synchoreſis* as a Figure in Rhetoric, I grant indeed the juſtice of the remark; but yet may obſerve from this paſsage, how well adapted *conceſſion*, though different from the view in which we have been considering it, is to excite compaſsion.

§ 3. Scripture affords us ſeveral inſtances of this Figure. SOLOMON, being desirous to impreſs the minds of young perſons with the ſenſe of the future judgment, addreſses them in a *Synchoreſis*, and thus ſurpriſes them with the awful truth he would inculcate, and arms it with an amazing force. *Eccles.* xi. 9. " Rejoice, O " O young man, in thy youth, and let thine " heart chear thee in the days of thy youth, and " walk in the ways of thine heart, and in the " sight

† Ad ea princeps legationis (ſic enim domo mandatum attulerat.) Quandoquidem, inquit, noſtra tueri adverſus vim atque injuriam juſta vi non vultis, veſtra certe defendetis. Itaque populum Campanum, urbemque Capuam, agros, delubra Deûm, divina humanaque omnia in veſtram, Patres conſcripti, populique Romani ditionem dedimus; quicquid deinde patiemur, dedititii veſtri paſſuri. LIVII *Hiſt.* lib. vii. § 31.

ſs ſight of thine eyes." " Can any advices be " more agreeable," ſays the young Libertine, " than theſe advices of SOLOMON? His name " ſhall be ever endeared to me on the account! " I will ever join in his general praiſe, that he " was indeed the wiſeſt of men." ſs But know ſs thou, that for all theſe things, GOD will bring ſs thee into judgment." The pleaſing conceſſions end in a voice more terrible than that of thunder: the fond expectations of an uncontrolled licence for ſenſual pleaſures are at once diſſolved, and the apprehensions of a future judgment ſpoil all the promiſed ſweets of sin, and embitter them with worſe than gall and wormwood. I am ſenſible that this paſsage of SOLOMON may be underſtood as a *permiſſion*, under ſuch reſtraints as are mentioned at the end of the verſe; but why ſhould it not be taken in the ſenſe I have given, as the expreſsions of *walking in the ways of our hearts*, and *in the ſight of our eyes*, ſeem not ſo well adapted to deſcribe lawful and innocent enjoyments?

The Apoſtle JAMES ſets himſelf to evince the inſufficiency of faith without works; and how forcibly does he do this by the following conceſsion? *James* ii. 19. ſs Thou believeſt that there ſs is one GOD; thou doſt well: the Devils alſo ſs believe, and tremble."

I ſhall conclude with a remarkable inſtance of the *Synchoreſis* from *Joſhua* xxiv. 14, 15. ſs Now ſs therefore fear the LORD, and ſerve him in ſinſs cerity and in truth, and put away the Gods

ſs which

" which your fathers ſerved on the other ſide of " the flood, and in Egypt; and ſerve ye the " LORD. And if it ſeem evil unto you to ſerve " the LORD, chooſe you this day whom you will " ſerve; whether the Gods which your fathers " ſerved, that were on the other ſide of the flood, " or the Gods of the Amorites, in whoſe land " you dwell." "To give the greater weight and "force," ſays Archbiſhop TILLOTSON, "to the "exhortation that they ſhould ſerve the LORD, "he does by a very eloquent kind of inſinua- "tion, as it were, once more ſet the *Iſraelites* at "liberty, and leave them to their own election: "it being the nature of man to ſtick more ſted- "faſtly to that which is not violently impoſed, "but is our own free and deliberate choice *."

Allow me to obſerve, that there may be another beauty in the paſsage, which might not occur to that ingenious Writer. After JOSHUA had been recording the wonderful appearances of GOD for *Iſrael*, of which we have an account in the former part of the chapter, it was enough to kindle the people with a kind of holy indignation to hear their hoary victorious Leader and Deliverer ſaying, " If it ſeem evil unto you to ſerve " the LORD;" and conſequently, by this manner of ſpeaking, he may be conſidered as engaging them to fall in the more eagerly and readily with the duty he is recommending, that of their ſerving their LORD. The ideas of *its ſeeming evil to ſerve*

* TILLOTSON's *Sermons*, vol. iii. p. 365. Octavo edition.

ſerve the Lord, at the cloſe of the recapitulation of ſuch ſignal and aſtoniſhing mercies as GOD had wrought for *Iſrael*, appear by the virtue of contraſt to be a moſt odious and intolerable ingratitude: and what ſoul is there but what muſt abhor and execrate the thought of its being evil to ſerve the LORD, that but juſt before has heard a diſtinct and full recital of the wonders of power and goodneſs on its behalf? May not ſuch a kind of addreſs be juſtly ſtiled, "Drawing us "with the cords of a man, and with the bands "of love?" *Hoſea* xi. 4.

CHAPTER XII.

The EPANAPHORA conſidered.

§ 1. *The definition of an Epanaphora.* § 2. *Inſtances from* PRIOR, VIRGIL, *and* CICERO. § 3. *Examples from Scripture.* § 4. *The Epanaphora adapted to expreſs lively and violent paſſions, with inſtances.* § 5. *This Figure of ſervice in inſiſting upon any topic.* § 6. *Caution in the uſe of the Epanaphora.*

§ 1. EPanaphora * is a Figure, in which the ſame word is gracefully and emphatically

* From επαναφερω, *I repeat.*

cally repeated; or in which distinct sentences, or the several members of the same sentence, are begun with the same word.

§ 2. We have a beautiful instance of this Figure in the following lines of Mr PRIOR's Poem, intitled, *Henry and Emma*.

Are there not poisons, racks, and flames, and swords,
That EMMA thus must die by HENRY's words?
Yet what could swords, or poison, racks, or flames,
But mangle and disjoint this brittle frame?
More fatal HENRY's words, they murder EMMA's fame.

VIRGIL furnishes us with an example of this Figure, when he says,

Here are cool fountains, here are velvet meads;
Here the young groves are twisted into bow'rs:
Here, here, O how could I enjoy with thee
My life, delighted to its latest hour †!

We have an *Epanaphora* in the following passage from CICERO: "What is so popular as "peace? in which not only beings endowed "with sense, but even our dwellings and fields "seem to rejoice. What is so popular as li-"berty? It is not only the desire of men, but "even of brutes; and is preferred by them to "all things beside. What is so popular as ease "and leisure? for the sake of whose enjoyment, "both

† Hic gelidi fontes, hic mollia prata, Lycori;
Hic nemus, hic ipso tecum consumerer ævo.
VIRGIL. *Eclog.* x. ver. 42.

" both you and your anceſtors, and indeed every " brave man have judged, and ſtill judge, that " the greateſt labours are to be endured *."

§ 3. We may produce inſtances of this Figure from the ſacred Writings. *Deut.* viii. 3. " Bleſs- " ed ſhalt thou be in the city, and bleſsed ſhalt " thou be in the field: bleſsed ſhall be the fruit " of thy body, and the fruit of thy ground, and " the fruit of thy cattle, the increaſe of thy kine, " and the flocks of thy ſheep: bleſsed ſhall be " thy baſket, and thy ſtore: bleſsed ſhalt thou " be when thou comeſt in, and bleſsed ſhalt thou " be when thou goeſt out." In like manner, *Pſalm* xxix. 4. " The voice of the LORD is power- " ful; the voice of the LORD is full of majeſty: " the voice of the LORD breaks the cedars; yea, " the LORD breaks the cedars of Lebanon. The " voice of the LORD divides the flames of fire; " the voice of the LORD ſhakes the wilderneſs; " the LORD ſhakes the wilderneſs of Kadeſh. " The voice of the LORD makes the hinds to " calve, and diſcovers the foreſts."

But

* Quid enim eſt tam populare, quàm pax? qua non modo ii, quibus natura ſenſum dedit, ſed etiam tecta, atque agri mihi lætari videntur. Quid tam populare, quàm libertas? quam non ſolùm ab hominibus, verum etiam à beſtiis expeti, atque omnibus rebus anteponi videtur. Quid tam populare, quàm otium? quod ita jucundum eſt, ut & vos, & majores veſtri, & fortiſſimus quiſque vir, maximos labores ſuſcipiendos putet, ut aliquando in otio poſſit eſſe. CICER. *contra* RULL. Orat. ii. n 4.

But there is a very remarkable example of the *Epanaphora* in DEBORAH's triumphal ode, where ſhe deſcribes the death of SISERA by JAEL, *Judg.* v. 27. "At her feet he bowed, he fell, he lay "down; at her feet he bowed, he fell: where "he bowed, there he fell down dead." It may not be improbable that Mr DRYDEN had this paſsage in his eye in thoſe lines of his Ode, intitled, *Alexander's Feaſt:*

He choſe a mournful muſe
Soft pity to infuſe:
He ſung DARIUS, great and good,
By too ſevere a fate,
Fall'n, fall'n, fall'n, fall'n,
Fall'n from his high eſtate,
And welt'ring in his blood.

§ 4. The *Epanaphora* ſeems admirably adapted to expreſs lively and violent paſsions, and particularly that of ſorrow; of which we may take the following examples.

Thus VIRGIL paints ORPHEUS's grief for the loſs of his beloved EURYDICE:

Thee his lov'd wife along the lonely ſhores;
Thee his lov'd wife his mournful ſong deplores:
Thee, when the riſing morning gives the light,
Thee, when the world was overſpread with night †.

Mr POPE has happily adopted this Figure for the

† Te, dulcis conjux; te ſolo in littore ſecum,
Te veniente die, te decedente canebat.
VIRGIL. *Georgic.* lib. iv. ver. 465.

the ſame purpoſe, in his charming ode *on Saint Cecilia's day:*

—— Ah! ſee he dies!
Yet ev'n in death EURYDICE he ſung,
EURYDICE ſtill trembled on his tongue,
EURYDICE the woods,
EURYDICE the floods,
EURYDICE the rocks, and hollow mountains rung.

In like manner PLINY the Younger, lamenting the death of VIRGINIUS, who had been his tutor, and whom he considered as his father, in an epiſtle to his friend VOCONIUS, ſays, "I would "write many other things to you, but my whole "mind is taken up in this contemplation. I "think of VIRGINIUS; I ſee VIRGINIUS; I now "hear, I converſe with, I embrace, in vain but "freſh repreſentations of him to my mind, my "dear VIRGINIUS *."

I ſhall add one more example of the *Epanaphora*, as ſuited to expreſs a ſtrong ſenſation of ſorrow, from CICERO: "The goods of C. POM-"PEY the Great (O me miſerable! for though "I have exhauſted my tears upon the account, "yet the grief has indelibly fixed itſelf upon "my heart) his goods, I ſay, were offered to "ſale by the moſt bitter voice of the common "cryer †."

* Volui tibi multa alia ſcribere, ſed totus animus in hac una contemplatione defixus eſt. Virginium cogito, Virginium video, Virginium jam vanis imaginibus, recentibus tamen, audio, alloquor, teneo. PLINII *Epiſt.* lib. ii. epiſt. 1.

† Bona (miſerum me! conſumptis enim lacrimis, tamen

§ 5. The *Epanaphora* may be of great uſe for repreſenting, or ſtrongly inſiſting upon any topic. "The elder PLINY," ſays Mr ROLLIN, "would make us ſenſible of the folly of men, "who give themſelves ſo much trouble to ſe- "cure an eſtabliſhment in this world; and often "take up arms againſt one another, to extend "a little the boundaries of their dominions. "After repreſenting the whole earth as a ſmall "point, and almoſt indiviſible in compariſon of "the univerſe, he ſays, This is the matter, this "the ſeat of our glory: here we aſſume ho- "nours; here we exerciſe dominion; here we "covet riches; here the human race is in up- "roar: here we make wars, wars even upon "our fellow-citizens, and drench the earth with "our mutual bloodſhed *. All the vivacity," ſays Mr ROLLIN, "of this paſsage, conſiſts in "the repetition, which ſeems in every member "or part to exhibit this little ſpot of earth, for "which men torment themſelves ſo far, as to "fight and kill one another, in order to attain "ſome little portion of it †."

§ 6.

infixit animo hæret dolor) bona, inquam, Cn. Pompeii Magni, voci acerbiſſimæ ſubjecta præconis. CICER. *Philip.* ii. § 26.

* Hæc eſt materia gloriæ noſtræ, hæc ſedes: hîc honores gerimus, hîc exercemus imperia, hîc opes cupimus, hîc tumultuatur humanum genus; hîc inſtauramus bella civilia, mutuiſque cædibus laxiorem facimus terram. PLINII, lib. ii. cap. 58.

† ROLLIN on the *Belles Lettres*, vol. ii. p. 148.

§ 6. I ſhall add, by way of caution, that when we are minded to ingraft this Figure into our compoſitions, we ſhould take heed of running into inſipid tautologies, and all affectation of a trifling ſound, and jingle of inſignificant words. Let our repetitions give nerves to our diſcourſes, or diffuſe a luſtre over them. Let them not be the finical ornaments of an artificial eloquence, but the bold impetuous ſallies of real tranſport, or inflamed imagination.

CHAPTER XIII.

The APOSTROPHE conſidered.

§ 1. *The definition of an Apoſtrophe.* § 2. *Examples from* CICERO, BLACKMORE, THOMSON, WATTS, *and* MILTON. § 3. *Inſtances from Scripture.* § 4. *The uſe of the Apoſtrophe, with a paſſage from* LONGINUS.

§ 1. *APoſtrophe* * is a Figure in which we interrupt the current of our diſcourſe, and turn to another perſon, or to ſome other object, different from that to which our addreſs was firſt directed †.

* From αποστρεφω, *I turn away.*

† Averſus quoque à judice ſermo, qui dicitur Αποστροφη,

§ 2. Many examples might be produced of this Figure. CICERO thus addreſses himſelf to the ſoldiers of the *Martian* legion, who fell in a ſucceſsful engagement againſt MARK ANTONY: "I conſider you as born for your country, who "alſo derive your appellation from MARS; ſo "that the ſame Deity ſeems both to have raiſed "up this city for the world, and you for this "city: death in a retreat is accompanied with "ſhame, in victory with glory. Thoſe impious "wretches therefore whom you have ſlain are "gone to the infernal ſhades, to ſuffer the ven-"geance due to their parricide: but you, who "have ſacrificed your lives to gain this victory, "have reached the ſeats and manſions of the "bleſsed. Short is the date which nature allots "us, but the remembrance of a life gloriously "reſigned will be everlaſting †."

The ſame Orator furniſhes us with another *Apoſtrophe*, when he ſays, ſpeaking in the praiſe of POMPEY, "I call upon you, mute regions, "you

mirè movet; ſive adverſarios invadimus — ſive ad invocationem aliquam convertimur—ſive ad invidioſam imploratione. QUINTIL. lib. ix. cap. 2. § 2.

† Vos verò patriæ natos judico; quorum etiam nomen à Marte eſt: ut idem Deus urbem hanc gentibus, vos huic urbi genuiſſe videatur. In fuga fœda mors eſt; in victoria glorioſa. Etenim Mars ipſa ex acie fortiſſimum quemque pignerari ſolet. Illi igitur impii, quos cecidiſtis, etiam ad inferos pœnas parricidii luent: vos vero, qui extremum ſpiritum in victoria effudiſtis, piorum eſtis ſedem, & locum conſecuti Brevis à natura nobis vita data eſt; at memoria bene redditæ vitæ, ſempiterna. CICER. *Philip.* xiv. cap. 12.

" you moſt diſtant countries, you ſeas, havens,
" islands, and ſhores: for what coaſt, what land,
" what place is there, in which the lively traces
" of his courage, humanity, greatneſs, and wiſ-
" dom, are not extant *?"

I ſhall mention another inſtance of this Figure from the ſame great Author. In his ſpeech in defence of MILO, accuſed for killing CLODIUS, he thus ſpeaks: " O ye judges, it was " not by human counſel, nor by any thing " leſs than an extraordinary care of the im- " mortal Gods, that this event (the death of " CLODIUS) has taken place. The very Divinities " themſelves, who beheld that monſter fall, ſeem- " ed to be moved, and to have inflicted their " vengeance upon him. I appeal to, I call to " witneſs you, O ye hills and groves of *Alba*, you " the demoliſhed *Alban* altars, ever accounted " holy by the *Romans*, and coeval with our reli- " gion; but which, CLODIUS, in his mad fury, " having firſt cut down, and levelled the moſt " ſacred groves, had ſunk under heaps of com- " mon buildings; I appeal to you, I call you " to witneſs, whether your altars, your divi- " nities, your powers, which he had polluted " with all kinds of wickedneſs, did not avenge " themſelves when this wretch was extirpated?

 " And

* Vos denique mutæ regiones imploro, & ſola terrarum ultimarum; vos maria, portus, inſulæ, litoraque. Quæ eſt enim ora, quæ ſedes, qui locus, in quo non exſtent hujus cùm fortitudinis, tum vero humanitatis, tum animi, tum conſilii impreſſa veſtigia? CICER. *pro* BALBO, § 5.

" And thou, O holy JUPITER, from the height
" of thy ſacred mount, whoſe lakes, groves and
" boundaries, he had ſo often contaminated with
" his deteſtable impurities; and you, the other
" Deities, whom he had inſulted, at length open-
" ed your eyes to puniſh this enormous offender.
" By you, by you, and in your sight, was the
" ſlow, but the righteous and deſerved vengeance
" executed upon him †."

After theſe, I had almoſt ſaid, incomparable examples of the *Apoſtrophe* from CICERO, inſtances of this Figure from other Writers may appear with great diſadvantage; but I will cite a few of them, which, in my opinion, are not without their merit.

In Sir RICHARD BLACKMORE'S excellent poem, intitled, *Creation*, we ſhall find the following lines:

But

† Non eſt humano conſilio, ne mediocri quidem, judices, Deorum immortalium cura, res illa perfecta, religiones mehercule ipſæ, quæ illam belluam cadere viderunt commoviſſe ſe videntur, & jus in illo ſuum retinuiſſe. Vos enim jam, Albani tumuli, atque luci, vos, inquam, imploro, atque teſtor, voſque Albanorum obrutæ aræ, ſacrorum populi Romani ſociæ, & æquales, quas ille præceps amentia, cæſis, proſtratiſque ſanctiſſimis lucis, ſubſtructionum inſanis mollibus oppreſſerat; veſtræ tum aræ, veſtræ religiones viguerunt, veſtra vis valuit, quam ille omni ſcelere polluerat. Tuque ex tuo edito monte Latiari, ſancte Jupiter, cujus ille lacus, nemora, fineſque ſæpe omni nefario ſtupro, & ſcelere macularat, aliquando ad eum puniendum oculos aperuiſtis; vobis illæ, vobis veſtro in conſpectu ſeræ, ſed juſtæ tamen, & debitæ pœnæ ſolutæ ſunt. CICER. *pro* MILO, § 31.

But then *Lucretian* wits abſurdly frame,
To ſink thoſe inbred fears, their impious ſcheme;
To chaſe the horrors of a conſcious mind,
They deſp'rate means and wild expedients find.
The hardy rebels, aiming to appeaſe
Their fierce remorſe, and dream a while at eaſe;
Of crying guilt th' avenging pow'r diſown,
And pull the high Creator from his throne:
That done, they mock the threats of future pain,
As monſtrous fictions of the Poet's brain.

Immediately the Poet lanches into this fine *Apoſtrophe*:

Thy force alone, Religion, Death diſarms,
Breaks all his darts, and ev'ry viper charms.
Soften'd by thee, the griſly form appears
No more the horrid object of our fears:
We undiſmay'd this awful pow'r obey,
That guides us thro' the ſafe, tho' gloomy way
Which leads to life, and to the bleſt abode,
Where raviſh'd minds enjoy, what here they own'd,
a God *.

Mr THOMSON, in his poem, intitled, *Summer*, gives us theſe lines:

How then ſhall I attempt to ſing of Him,
Who, Light himſelf, in uncreated light,
Inveſted deep, dwells awfully retir'd
From mortal eye, or angel's purer ken;
Whoſe ſingle ſmile has, from the firſt of time,
Fill'd, overflowing all thoſe lamps of heav'n,
That beam for ever thro' the boundleſs ſky:

But

* *Creation*, book iv.

But ſhould he hide his face, th' aſtoniſh'd ſun,
And all th' extinguiſh'd ſtars, would loos'ning ſtart
Wide from their ſpheres, and chaos come again.

Next follows an *Apoſtrophe* to Deity:

And yet was ev'ry fault'ring tongue of men,
ALMIGHTY MAKER! ſilent in thy praiſe;
Thy works themſelves would raiſe a gen'ral voice,
Ev'n in the depth of ſolitary woods,
By human foot untrod, proclaim thy pow'r,
And to the quire celeſtial thee reſound,
Th' eternal cauſe, ſupport, and end of all!

They are charming lines in Dr WATTS's *Elegy on the Death of the Rev. Mr* THOMAS GOUGE:

HOWE * is a great, but ſingle name;
Amidſt the crowd he ſtands alone:
Stands yet, but with his ſtarry pinions on,
Dreſt for the flight, and ready to be gone.

The next verſes are an addreſs to Deity, and nobly cloſe the poem:

Eternal GOD, command his ſtay,
Stretch the dear months of his delay:
O we could wiſh his age were one immortal day!
But when the flaming chariot 's come,
And ſhining guards t' attend thy prophet home,
Amidſt a thouſand weeping eyes,
Send an ELISHA down, a ſoul of equal ſize,
Or burn this worthleſs globe, and take us to the ſkies†.

MILTON

* The very great Mr JOHN HOWE, then living.

† WATTS's *Lyric Poems*, page 299.

MILTON introduces ADAM, after his fall, as ſaying,

——Why comes not Death,
Said he, with one thrice acceptable ſtroke,
To end me? Shall Truth fail to keep her word?
Juſtice divine not haſten to be juſt?
But Death comes not at call; Juſtice divine
Mends not her ſloweſt pace for pray'rs or cries.

He then breaks out in an *Apoſtrophe*;

O woods, O fountains, hillocks, dales, and bow'rs,
With other echo late I taught your ſhades
To anſwer, and reſound far other ſong *.

§ 3. The Scripture will afford us many examples of the *Apoſtrophe* in various forms.

Apoſtrophes are addreſsed to GOD himſelf: *Gen.* xlix. 17, 18. "DAN ſhall be a ſerpent by "the way; an adder in the path that bites the "horſe's heels, ſo that his rider ſhall fall back-"ward. I have waited for thy ſalvation, O "LORD." So *Nehemiah* vi. 9. "For they all "made us afraid, ſaying, Their hands ſhall be "weakened from the work, that it be not done. "Now therefore, O GOD, ſtrengthen my hands." Theſe *Apoſtrophes* are nothing elſe than the devout aſpirations of the mind to Heaven.

(2) We find *Apoſtrophes* in the ſacred Writings directed to perſons both living and dead: 2 *Sam.* i. 24. "Ye daughters of Iſrael, weep over SAUL:" and

* *Paradiſe Loſt*, book x. line 854.

and *verſe* 26. "I am diſtreſsed for thee, my bro-"ther JONATHAN."

(3) *Apoſtrophes* are ſometimes in Scripture addreſsed to brute creatures that are deſtitute of reaſon: *Pſalm* cxlviii. 7---10. "Praiſe the LORD "from the earth, ye dragons, beaſts, and all "cattle, and creeping things, and flying fowl." So *Joel* ii. 22. "Be not afraid, ye beaſts of the "field, for the paſtures of the wilderneſs do "ſpring," *&c.*

(4) We meet with *Apoſtrophes* in ſacred Writ to inanimate and material beings: *Jer.* xxii. 29. "O earth, earth, earth, hear the word of the "LORD!" So *Micah* vi. 7. "Hear, O ye moun-"tains, the LORD's controverſy, and ye ſtrong "foundations of the earth." So *Iſa.* i. 2. "Hear, "O heavens, and give ear, O earth, for the "LORD hath ſpoken: I have nouriſhed and "brought up children, and they have rebelled "againſt me." Upon which paſsage St JEROM obſerves, that "as GOD had called heaven and "earth as his witneſses, when he gave his laws "by MOSES to the *Iſraelites*, Deut. xxxii. 1. ſo, "after they had broken thoſe laws, he ſummons "them again to be his witneſses, that all the "elements might know that GOD was juſtly "provoked to anger in taking vengeance for "the violation of his commands *." The ſenſe of

* Quia per Moyſen teſtes vocaverat Dominus cœlum & terram dans populo Iſrael legem ſuam, *Deut.* xxxii. 1. poſt prævaricationem populi eoſdem rurſum in teſtimonium vocat, ut cuncta

of the paſsage may be, "that if the heaven and "earth had intelligence and reaſon, they would "certainly accuſe the *Iſraelites* of their impiety, "since they and all things in them punctually "anſwer the ends of their creation; while men, "for whom they were made, dare to be delin-"quents and apoſtates from their GOD."

§ 4. This Figure is of admirable ſervice to diverſify our diſcourſes, as we direct ourſelves to different objects from thoſe we firſt addreſsed. "By this Figure, ſays Dr WARD *, the ſpeaker "has an opportunity of ſaying many things with "greater freedom than perhaps would be con-"ſiſtent with decency, if immediately directed "to perſons themſelves: he can admoniſh, "chide, and cenſure without giving offence." Mr BLACKWALL alſo obſerves, that "when the "paſsion is violent, it muſt break out and diſ-"charge itſelf. By this Figure, the perſon "moved, ſays he, desires to intereſt univerſal "nature in his cauſe; and appeals to all the "creation for the juſtneſs of his transport †."

I ſhall conclude with an excellent paſsage from LONGINUS, in which he deſcants on what he takes to be an *Apoſtrophe*. "DEMOSTHENES, "ſays

cuncta elementa cognoſcant juſtè Dominum in ultionem mandatorum ſuorum ad iracundiam concitatum. HIERONYM. *in Comment. Eſa.* i. 2.

* WARD's *Oratory*, vol. ii. page 102.

† BLACKWALL's *Introduction to the Claſſics*, page 198.

" ſays he, gives an account of the affairs of the
" city. The natural method of doing this was
" for him to have ſaid, You have not been faulty
" who have expoſed yourſelves for the liberty of
" *Greece*; you have examples from yourſelves to
" ſupport you; nor were they faulty who fought
" at *Marathon*, *Salamis*, and *Platææ*. But when,
" as if he had been inſtantaneously inſpired and
" poſſeſſed by APOLLO, he thunders out an oath
" by the champions of *Greece*, *You have not been*
" *faulty*, *no*, *you have not*, *I ſwear by the brave*
" *ſouls who ſacrificed their lives at Marathon*, he
" ſeems by this figurative oath, which I call an
" *Apoſtrophe*, to deify their anceſtors, by ſhew-
" ing that they ought to ſwear by ſuch who had
" died in defence of their country, as by ſo
" many Gods; he inſinuates at the ſame time to
" the judges, the greatneſs of ſoul in thoſe he-
" roes, who had expoſed themſelves to death in
" ſo glorious a cauſe; he ſoars beyond common
" repreſentation into ſuperlative ſublimity, pours
" in a powerful pathos, excites that venerable
" regard which is due to uncommon and to the
" moſt ſacred oaths, and at the ſame time admi-
" niſters to the minds of his auditors ſuch ſenti-
" ment, as, like a medicinal balm, heals the
" anguiſh of their ſpirits. The Orator animates
" them with his praiſes, and teaches them to
" think as highly of their defeat by PHILIP, as
" of the victories of *Marathon* and *Salamis*: by
" theſe means, in the ſtrength of this Figure,
" the Orator advances with ſucceſs, and with a
" ſovereign

" ſovereign power bears along with him the " minds of his hearers †."

† Αποδειξιν ο Δημοσθενης υπερ των πεπολιτευμενων εισφερει· τις δ' ην η καλα φυσιν χρησις αυτης; " ουχ ημαρτεται, ω των " υπερ της των Ελληνων ελευθερίας αγωνα αραμενοι· [σχεδε " οικεια τυτο παραδειγματα· ουδε γαρ οι εν Μαραθωνι ημαρτον, " ουδ' οι εν Σαλαμινι, ουδ' οι εν Πλαταιαις." Αλλ' επειδη (καθαπερ εμπνευσθεις εξαιφνης υπο θεου, και οιονει φοιβοληπτος γενομενος) τον των αριστεων της Ελλαδος ορκον εξεφωνησεν, " ουκ εστιν " οπως ημαρτεται, ου μα τους εν Μαραθωνι προκινδυνευσαντας," φαινεται δι' ενος τυ ομοιοτελευτου σχηματος, οπερ ενθαδε Αποστροφην εγω καλω, τους μεν προγονους αποθεωσας, (οτι δει τους υπερ αποθανοντας ως Θεους νομισαι παρισασθαι) τοις δε κριταις το των εκει προκινδυνευσαντων ενθυμιος φρονημα, την δε της αποδειξεως φυσιν μεθεσταχως εις υπερβαλλον υψος και παθος, και ξενων και υπερφυων ορκων αξιοπιστιαν, και αμα παιωνειον τινα και αλεξιφαρμακον εις τας ψυχας των ακροατων καθιεις λογον· ως κεφιζομενους υπο των εγκωμιων μηδεν ελαττον τη μαχη τη προς Φιλιππον, η επι τοις καλα Μαραθωνα και Σαλαμινα νικηφοροις, παρισασθαι φρονειν. Οις πασι τους ακροατας δια τυ σχηματος συναρπασας αγει. LONGINUS *de Sublimitate*, § 16.

CHAPTER

CHAPTER XIV.

The PERIPHRASIS considered.

§ 1. The definition of a Periphraſis. § 2. Examples of it in the firſt view from LIVY, CICERO, *and* TILLOTSON. *§ 3. Inſtances of it in the ſecond view from* STATIUS, VIRGIL, PINDAR, &c. *§ 4. Examples of this Figure from Scripture. § 5. A paſſage from* LONGINUS *upon the Periphraſis. § 6. Its uſe, with remarks upon it.*

§ 1. *Periphraſis* * is a Figure in which we uſe more words than what are abſolutely neceſsary, and ſometimes leſs plain words, either to avoid ſome inconvenience and ill effect which might proceed from expreſsing ourſelves in fewer or clearer words, or in order to give a variety and elegance to our diſcourſes, and multiply the graces of our composition.

§ 2. We have a fine example of this Figure, in the firſt view of it, in the ſpeech of VIBIUS VIRIUS; who, in his exhortation to the ſenators of *Capua* to poiſon themſelves in order to prevent their

* From περιφραζω, *I ſpeak in a circumlocution.*

their falling alive into the hands of the *Romans*, particularly deſcribes the miſeries from which the draught of poiſon would deliver them, and diſguiſes the horrors of death, or at leaſt ſuffers it not to come into ſight by an expreſs mention of it. "Having feaſted yourſelves, ſays he, "with wine and food, the cup in which I will "drink to you ſhall be handed round. That "draught ſhall free your bodies from pain, "your minds from reproaches, and your eyes "and ears from the ſight and hearing of all that "bitter and ignominious uſage, which you muſt "endure by being made captive to your ene-"mies *."

CICERO, by making uſe of a *circumlocution*, mentions nothing of the killing CLODIUS, though that event ſeems to be in his view: "The ſer-"vants of MILO, ſays he, for I do not ſpeak "with a design to throw off the crime from them "to others, but according as the event really "happened, did that without the order, know-"ledge, or preſence of their maſter, which every "one would be willing his own ſervants ſhould "do in the like circumſtances †."

May

* Satiatis vino ciboque poculum idem quod mihi datum fuerit, circumferetur. Ea potio corpus ab cruciatu, animum à contumeliis, oculos, aures à videndis audiendiſque omnibus acerbis indigniſque quæ manent victos vindicabit. LIV. lib. xxvi. § 13.

† Fecerunt id ſervi Milonis, dicam enim non derivandi criminis cauſa, ſed ut factum eſt, neque imperante, neque faciente,

May we not consider the following paſsage in Archbiſhop TILLOTSON as a *Periphraſis*, in which, as one obſerves *, "Death is the principal thought "to which all the circumſtances of the *circumlo-* "*cutions* chiefly refer," and yet death is not ſo much as mentioned? "When we conſider that "we have but a little while to be here, that we "are upon our journey to our heavenly country, "where we ſhall meet with all the delights we "can deſire, it ought not to trouble us much "to endure ſtorms and foul ways, and to want "many of thoſe accommodations we might ex- "pect at home. This is the common fate of "travellers; and we muſt take things as we find "them, and not look to have every thing juſt "to our mind. Theſe difficulties and inconve- "niencies will ſhortly be over, and after a few "days will be quite forgotten, and be to us as "if they had never been. And when we are "ſafely landed in our own country, with what "pleaſure ſhall we look back on thoſe rough "and boiſterous ſeas we have eſcaped †?"

§ 3. Nor are there wanting examples of the *Periphraſis* in the other view of it, I mean, as giving a variety and elegance to our diſcourſes, and multiplying the graces of our compoſitions. The

faciente, neque præſente domino, quod ſuos quiſque ſervos in tali re facere voluiſſet. CICER. *pro* MILO: § 10.

* SMITH's *Tranſlation of* LONGINUS, p. 121.

† TILLOTSON on *Phil.* iii. 20. vol. i. p. 298. Octavo edit.

The rising of the ſun, or the morning, is thus magnificently deſcribed by STATIUS:

Aurora, riſing from her eaſtern bed,
Glanc'd on the ſkies, and night before her fled;
Then ſhook her locks, that dropp'd with ſilver dew,
And glow'd refulgent with the ſun in view.
Bright *Lucifer* imbib'd the orient beam,
And turn'd to other ſkies his ling'ring team.
Now the repleniſh'd ſun his orb reveals,
And dims the ſilver on his ſiſter's wheels *.

VIRGIL, inſtead of ſaying it is near ſun-ſet, thus deſcribes that ſeaſon of the day,

See from the villas tops the ſmoke aſcend,
And broader ſhadows from the hills extend †!

PINDAR thus repreſents the moon at full:

The full-grown moon upon her throne of gold
Now thro' the vaſt of heav'n her progreſs roll'd,

And

* Et jam Mygdoniis elata cubilibus alto
Impulerat cœlo gelidas Aurora tenebras,
Rorantes excuſſa comas, multumque ſequenti
Sole rubens: illi roſeus per nubila feras
Advertit flammas, alienumque æthera tardo
Lucifer exit equo; donec Pater igneus orbem
Impleat, atque ipſi radios vetet eſſe ſorori.

STATII *Thebaid.* lib. ii. ver. 134.

† Et jam ſumma procul villarum culmina fumant,
Majoreſque cadunt altis de montibus umbræ.

VIRGIL. *Eclog.* i. ver. 83, 84.

And pour'd her rays, that ſhone ſerenely bright,
Full on the eye that guides the train of night ‡.

In the poem, intitled, *Biſhop Ridley*'s *Ghoſt*, printed in the year 1745, we have the following *Periphraſis*:

Her court *, deteſted ſight! exulting ſwarm'd
With *Rome*'s tyrannic *Vandals*, from the wretch
Unſhod, to him who wears with gorgeous pride
Th' empurpled garb of prelacy ——

I ſhall conclude the inſtances of *circumlocution*, as uſed for the purpoſes of elegance and beauty, with ſome lines that I have ſomewhere met with, in which our country is thus deſcribed:

This royal throne of kings, this ſcepter'd iſle,
This earth of majeſty, this ſeat of MARS,
This other *Eden*, demy paradiſe;
This fortreſs built by nature for herſelf,
Againſt infection, and the hand of war;
This happy breed of men, this little world,
This precious ſtone ſet in the ſilver ſea.

§ 4.

‡ Διχομηνις ολον χρυσαρμαλω
Εσπερας οφθαλμον ανηφλεξε μηνα.
Olymp. od. iii. ver. 35, 36.

Mr BLACKWALL, by εσπερας οφθαλμον, underſtands the evening-ſtar, as is evident from his tranſlation of the paſſage,

The night's bright empreſs, in her golden car,
Darting full glories from her lovely face,
Kindles freſh beauties in the eye of *Heſper*.

* Queen MARY's.

§ 4. Many are the examples of this Figure, that might be produced from Scripture, but the following ſhall ſuffice: *Job* iv. 19. "Our bodies "are ſtiled houſes of clay;" and 2 *Cor.* v. 1. "The earthly houſe of this tabernacle." The grave is deſcribed, *Job* xi. 21.. as "the land of "darkneſs, and the ſhadow of death; a land of "darkneſs, as darkneſs itſelf, and of the ſhadow "of death, without any order, and where the "light is as darkneſs." DAVID's reſolution not to go to his houſe, and go to reſt, is expreſsed in a *Periphraſis:* Pſalm cxxxii. 3, 4. "Surely, I "will not come into the tabernacle of my houſe, "nor go up into my bed: I will not give ſleep "to mine eyes, or ſlumber to mine eye-lids, "until I find out a place for the LORD, an ha-"bitation for the mighty GOD of Jacob:" and *Joſh.* xxiii. 14. "Behold, this day, ſays JOSHUA, I "am going the way of all the earth;" that is, I am about to die. "The Diſciple whom JESUS "loved, and who leaned on his breaſt at ſupper," is a *Periphraſis* of the Apoſtle JOHN, *John* xxi. 20. And *Job* xviii. 13. "the plague," or ſome very deadly diſeaſe, is ſtiled "the firſt-born of death;" and *verſe* 14. Death is ſtiled "the king of ter-"rors."

§ 5. LONGINUS has a ſection upon the *Periphraſis*, which I ſhall give my Readers. "None, "in my opinion, can doubt whether the *Peri-*"*phraſis* is not a ſource of ſublimity. *For as in* "*muſic, an important word is rendered more ſweet*

" *by the diviſions which are run harmonioufly upon* " *it*; *ſo a* Periphrasis *ſweetens a diſcourſe, car-* " *ried on in propriety of language, and contributes* " *very much to the ornament of it, eſpecially if* " *there be no jarring or diſcord in it, but every* " *part be judicioufly and muſically tempered.* PLATO " is ſufficient to confirm this obſervation, from " a paſsage in the beginning of his *Funeral Ora-* " *tion.* They truly receive from us the honours " they deſerve; and, after they have received " them, they go the way that fate ordains; " being led out publickly by the city, and pri- " vately by their friends. He calls Death, *the* " *way that fate ordains*; and funeral rites, he " ſtiles *a public conducting from our country.* Does " not PLATO greatly heighten the ſenſe by theſe " means? he takes a common low thought, and " enriches it with melody and ſweetneſs. In " like manner XENOPHON ſays, *You think labour* " *the guide to a pleaſant life: your ſouls are en-* " *dowed with the beſt qualification, and what be-* " *comes warriors. You prefer fame to every other* " *conſideration.* In the room of, *you love to la-* " *bour*, he uſes a *Periphraſis*, and ſays, *you think* " *labour the guide to a pleaſant life*; and, by a " like *circumlocution*, he gives a ſublimity to his " praiſe *."

§ 6.

* Και μεντοι, Περιφρασις ως εχ υψηλοποιον, ουδεις αν, οιμαι, διϛαειεν. Ως γαρ εν Μεσικη δια των Παραφωνων καλυμενον ο κυριος φθογγος ηδιων απολελειπται, ουτως η Περιφρασις πολλακις συμφθειγεται τη κυριολογια, και εις κοσμον επιπολυ συνηχει· και

§ 6. The uſes of this Figure may be learnt from its definition. I will add, that the *Periphraſis* not only guards our diſcourſes from offence, and beautifully embelliſhes them, but that it alſo gives an agreeable variety to our compositions, and ſometimes, as LONGINUS has ſhewn, conduces much to elevate them. But let us beware of a cumbrous circumlocution of words, without any of the abovementioned uſes anſwered by them, ſome inſtances of which we have in Mr POPE's *Art of Sinking in Poetry*. Who would think that the following lines,

Bring forth ſome remnant of *Promothean* theft
Quick to expand th' inclement air congeal'd
By *Boreas'* rude breath,

ſhould mean no more than *light the fire?*

και μαλιστα αν μη εχη φυσωδες τι και αμεσον, αλλ' ηδεως ξυ-κραμενον. Ικανω δε τω το τεκμηριωσαι και Πλατων κατα την εισβολην τυ Επιταφιυ, "Εργα μεν ημιν οιδ' εχυσι τα προσηκοντα σφισιν αυτοις, ων τυχοντες τα ευαγη, την εικαρμενην πορειαν προπεμφθεντες κοινη μεν απο της πολεως. ιδια δε εκαστω απο των προσηκοντων." Ουκ αν τον θανατον ειπεν, "εικαρμενην πορειαν," το δε τελυτηκεναι των νομιζομενων, "προπομπην τινα δημοσιαν υπο της πατριδος." Αρα δη τοις μετριως ωγοσε την νοησιν; η ψιλην λαβων την λεξιν εμελοποιησε, καθαπερ αρμονιαν τινα τη την εκ της Περιφρασεως περιχεαμενω ευμελειαν. Και Ξενοφων, "Πονον δε τυ ζην ηδεως ηγεμονα νομιζε· καλλιστον δε πανων και πολεμικωτατον κτημα εις τας ψυχας συγκεκομισθε· επαινεμενοι γαρ μαλλον, η τοις αλλοις απασι χαιρετε." Ανθ' τυ, "πονειν θελετε," "πανον ηγεμονα τυ ζην ηδεως ποιειθε," ειπων, και τ' αλλ' ομοιως επεκτεινας, μεγαλην τινα εννοιαν τω επαινω προσπεριωρισατο. LONGINUS *de Sublimitate*, § 28.

And after having read over theſe ſtately verſes,

Apply thine engine to the ſpungy door,
Set BACCHUS from his glaſſy priſon free,
And ſtrip white CERES of her nut-brown coat,

does it not amaze us to find that nothing more is meant than, *uncork the bottle*, and *chip the bread?*

Let us always be ſolicitous rather to riſe in ſenſe than in ſound, and by no means let the laſt be ſuffered to exceed the firſt. "There is more "danger, ſays LONGINUS, in a *Periphraſis* than "in any other Figure, unleſs it be uſed with "moderation. An injudicious *Periphraſis* is "ſpiritleſs, and is at no great remove from "emptineſs and ſtupidity. Hence the Critics "have bantered PLATO (who frequently em-"ploys this Figure, but in ſome places unſea-"ſonably) for ſaying that we ought to take "care not to ſuffer either *ſilver or golden* "*riches* to ſettle themſelves in a city. In like "manner, ſays a Critic upon him, if he had "prohibited the poſſeſſion of ſheep and oxen, "he had called them *beef* and *mutton riches* *."

* Επικηρον μεν[illegible] το πραγμα η Περιφρασις των αλλων πλεον, ει μη συμμετρως τινι λαμβανοιτο· ευθυς γαρ αβλεμες προσπιπτει, κακοφολογιας τε οζον και παχυτητον. Οθεν και τον Πλατωνα (δεινο· γαρ αει περι σχημα, και τισιν ακαιρως) εν τοις νομοις λεγοντα, ως "μη αργυρον δει πλουτον, μη χρυσον εν πολει ιδρυ-"μενον εαν οικειν," διαχλευαζουσιν· ως, "ει προβατα, φησιν, "και βους, εκωλυε κεκτησθαι, δηλον, οτι προβατειον αν και βο-"ειον πλουτον ελεγεν." LONGINUS *de Sublimitate*, § 29.

CHAPTER

CHAPTER XV.

The ASYNDETON and POLYSYNDETON considered.

§ 1. *Aſyndeton defined.* § 2. *Inſtances of it from* SALLUST, SUETONIUS, CICERO, *and* VIRGIL. § 3. *Examples of this Figure from Scripture.* § 4. *What* LONGINUS *ſays upon the Aſyndeton.* § 5. *A Polyſyndeton defined.* § 6. *Examples of it from* LIVY *and* VIRGIL. § 7. *Inſtances of this Figure from Scripture.* § 8. *Examples of the Aſyndeton and Polyſyndeton, in a paſſage from* DEMOSTHENES. § 9. *Remarks upon theſe Figures.*

§ 1. *Aſyndeton* * is a Figure, occaſioned by the omiſſion of conjunctive particles, which are dropped either to expreſs vehemence or ſpeed; or ſometimes it may be from a noble negligence of nice accuracy, arising from an attention to our ideas.

§ 2. SALLUST furniſhes us with an example of this ſort in his deſcription of the *Moors*: "There "was

* From A privativa & συνδεω, *I diſunite*, or *disjoin*.

" was then, says he, an horrible spectacle in the " open plains, pursuit, flight, slaughter, capti- " vity *."

So in the *Pontic* triumph, CÆSAR had it inscribed in the pageants of the show, *I came, I saw, I vanquished* †; thereby signifying the rapidity of his success.

CICERO says, designing it may be the excessive rage in which CATILINE left *Rome*, *He is gone, departed, escaped, rushed out* ‖.

In like manner we see the hurry of DIDO's mind, in the abrupt precipitate manner in which she orders her people to pursue ÆNEAS;

Go, haste, my subjects, seize the flaming brands,
Extend the sails, impel the flying oars ‡.

§ 3. Scripture will furnish us with examples of this Figure: *Rom.* i. 29. " Being filled with " all unrighteousness, fornication, wickedness, " covetousness, maliciousness; full of envy, mur- " der, debate, deceit, malignity; whisperers, " backbiters,

* Tum spectaculum horribile in campis patentibus, sequi, fugere; occidi, capi. SALLUSTIUS *de Bello Jugurthin.* p. 106. edit. MAITTAIRE.

† Pontico triumpho inter pompæ fercula trium verborum prætulit titulum, *Veni, vidi, vici.* SUETONIUS *in Vit.* CÆSAR. § 37.

‖ Abiit, excessit, evasit, erupit. CICER. *Orat.* ii. *in* CATIL. n. 1.

‡ —— Ite,
Ferte citi flammas, date vela, impellite remos.
VIRGIL. *Æneid.* lib. iv. ver. 593.

" backbiters, haters of GOD, deſpiteful, proud, " boaſters, inventers of evil things, diſobedient " to parents, without underſtanding, covenant-" breakers, without natural affection, implacable, " unmerciful." So *Rom.* iii. 11, 12. " There is " none that underſtands, there is none that ſeeks " after GOD. They are all gone out of the way, " they are altogether become unprofitable; there " is none that does good, no, not one." And 1 *Cor.* xiii. 4---7. " Charity envies not; charity " vaunts not itſelf, is not puffed up; doth not " behave itſelf unſeemly, ſeeks not her own, is " not easily provoked, thinks no evil, rejoices " not in iniquity, but rejoices in the truth; " bears all things, believes all things, hopes all " things, endures all things."

§ 4. LONGINUS diſcourſes concerning this Figure, and tells us, that " ſentences diveſted of " their copulatives flow looſely down, and are " poured out in ſuch a manner as almoſt to out-" ſtrip the ſpeaker. And closing their ſhields " together, ſays XENOPHON, they puſhed, they " fought, they killed, they were killed. So that " report of EURYLOCHUS in HOMER,

" We went, ULYSSES, ſuch was your command,
" Thro' the wild woods, we ſaw a ſtately dome
" Riſe o'er the trees emboſom'd in the vale;

" For words of this ſort, ſeparated from one " another, and yet precipitated by the voice, " carry with them an energy, that at the

" ſame

" ſame time checks, and yet accelarates the " ſentence *."

" The want of a ſcrupulous connexion," ſays an ingenious Writer, " draws things into a ſmaller " compaſs, and adds the greater ſpirit and emo- " tion: the more rays are thus collected into a " point, the more vigorous the flame †."

§ 5. The very opposite to this Figure is the *Polyſyndeton* ‡; for as the *Aſyndeton* drops, ſo the *Polyſyndeton* on the contrary abounds with conjunctive particles.

§ 6. We have an inſtance of this kind in LIVY; who, deſcribing the pleaſure and luxury which corrupted and ſoftened the army of HANNIBAL, ſays, " For ſleep, and wine, and feaſts, " and ſtrumpets, and bagnios, and ſloth, that " through cuſtom grows every day more be- " witching, had ſo enervated their minds and " bodies,

* Απλοκα εκπιπλει, και οιονει προχειλαι τα λεγομενα, ολιγα δειν φθανοντα και αυτον τον λεγοντα. " Και συμβαλλοντες, φησιν " ὁ Ξενοφων, τας ασπιδας, εωθουντο, εωθουντο, εμαχοντο, απεκτει- " νον, απεθνησκον." Και τα τυ Ευρυλοχυ,

Ηιομεν, ως εκελευες, ανα δρυμα, φαιδιμ' Οδυσσευ,
Ευρομεν εν βησσησι τετυγμενα δωματα καλα.

Τα γαρ αλληλων διακεκομμενα, και υδεν ητον καλεσπευσμενα, φερει της αγωνιας εμφασιν, αμα και εμπαδιζουσης τι και συνδιοι- χουσης. LONGINUS *de Sublimitate*, § 19.

† SPENCE's *Eſſay on Mr* POPE's *Odyſſey*, page 237.

‡ From πολυ and συνδεω, *I conjoin much.*

" bodies, that the reputation of their paſt vic-
" tories protected them more than their preſent
" ſtrength ‡."

VIRGIL will alſo furniſh us with an example of the ſame Figure;

The *African* bears with him all his wealth,
And houſe, and houſhold-gods, and armed force,
And truſty dog, and quiver fledg'd with darts *.

§ 7. We may find examples of this Figure in Scripture: *Pſalm* xviii. 2. " The LORD is my " rock, and my ſtrength, and my deliverer." So *Gal.* iv. 10. " Ye obſerve days, and times, and " months, and years." And *Rom.* viii. 35. " Who " ſhall ſeparate us from the love of CHRIST? " Shall tribulation, or diſtreſs, or perſecution, or " famine, or nakedneſs, or peril, or ſword?" And again, *ver.* 38, 39. of the ſame chapter, " For I am perſuaded that neither death, nor " life, nor angels, nor principalities, nor powers, " nor things preſent, nor things to come, nor " height, nor depth, nor any other creature ſhall " be able to ſeparate us from the love of GOD, " which is in CHRIST JESUS our LORD."

§ 8.

‡ Somnus enim, & vinum, & epulæ, & ſcorta, balneaque, & otium conſuetudine indies blandius, ita enervaverunt corpora animoſque, ut magis deinde præteritæ eos victoriæ quam præſentes tutarentur vires. LIV. lib. xxiii. § 18.

* —— Omnia ſecum
Armentarius Afer agit, tectumque, laremque,
Armaque, amyclæumque canem, creſſamque pharetram.
VIRGIL. *Georgic.* lib. iii. ver. 343.

§ 8. There is an example both of the *Aſyndeton* and the *Polyſyndeton* together in DEMOSTHENES; which may very properly cloſe our diſcourſe upon them, ſo far as it reſpects examples. "For as to naval power, and the number of "forces and revenues, and a plenty of martial "preparations, and, in a word, as to other "things that may be eſteemed the ſtrength of "a ſtate, theſe are all both more and greater "than in former times: but all theſe things "are rendered uſeleſs, inefficacious, abortive, "through the power of corruption †."

§ 9. It may be proper to obſerve, that the ground of the *Aſyndeton* ſeems to lie in its happy expreſsion of our impetuous paſsions, or in its happy deſcription of ſomething that is ſudden, rapid, and inſtantaneous: whereas the ground of the *Polyſyndeton* appears to be laid in the ſpeaker's desire that every one of his weighty and important ideas may be fully comprehended; and therefore he gives time, by the reduplication of conjunctions, for the leiſurely infuſion of his ſentiments, that they may thereby make the more forcible and laſting impreſsion. A man

† Επει τριηρεις γε και σωματων πληθος, και χρηματων πορισοδοι, και της αλλης παρασκευης αφθονια, και τ' αλλα, οις αν τις ισχυειν τας πολεις κριναι, νυν απαντα και πλειω και μειζω εστι των τοτε πολλω. Αλλ' απαντα ταυτα ακρηστα, απρακτα, ανονητα υπο των τωλυοντων γιγνεται. DEMOSTH. *Philip.* iii. edit. WOLFII, p. 48.

A man in haſte, or under the power of ſome paſsion, will naturally omit ſome words, that he may deliver his meſsage as quick as poſsible, or that he may inſtantly relieve his mind which is impatient of all delay. And a man that is deſirous that he may entirely and fully communicate what he feels or means himſelf to others, will naturally deliver himſelf with a kind of ſlow deliberation, and take care that his ideas are imparted diſtinct and ſeparate, rather than in a throng or cluſter. "The "*Aſyndeton*," ſays the learned Doctor WARD, "leaves out the connecting particles, to repre- "ſent either the celerity of an action, or the "haſte and eagerneſs of the ſpeaker: and the "*Polyſyndeton* adds a weight and gravity to an "expreſsion, and makes what is ſaid to appear "with an air of ſolemnity; and, by retarding "the courſe of the ſentence, gives the mind an "opportunity to conſider and reflect upon every "part diſtinctly †."

† WARD's *Syſtem of Oratory*, vol. ii. p. 50, 51.

CHAPTER

CHAPTER XVI.

The OXYMORON considered.

§ 1. *Oxymoron defined.* § 2. *Examples of it in common, familiar converſation.* § 3. *Inſtances of this Figure from* BARROW, DAVIES, ADDISON, POPE, YOUNG, *and* HORACE. § 4. *Inſtances from Scripture.* § 5. *Remarks and cautions as to the Oxymoron.*

§ 1. *Oxymoron* * is a Figure in which the parts of a period or ſentence diſagree in ſound, but perfectly accord with one another in meaning; or, if I may ſo call it, it is ſenſe in the maſquerade of folly.

§ 2. We may find inſtances of this kind in the common language of mankind, or that may appear very eaſy and natural in familiar converſation. *A coward dies often, a brave man but once. He is a living death*, ſaid of a man in a conſumption, or of a malefactor under condemnation. *An idiot or a madman is his own grave.*

No

* From οξυς, *ſharp*, and μωρος, *fooliſh*; or *ingenuity under the appearance of folly.*

No one poorer than that rich man, or *he is only a rich beggar*, ſpoken of a wealthy miſer. *An hoary-headed child*, the character of a fooliſh, libidinous old man. So a Chriſtian may be ſaid, *never to be leſs alone, than when alone*, becauſe he then converſes with his GOD. Such a man is *unreaſonably reaſonable*, that is, he does not ſo readily as he ought ſubmit himſelf to divine ſovereignty, but will ever be prying into the reaſons of the divine conduct, when GOD has evidently ſeen fit impenetrably to conceal them. *He is unmercifully merciful*; by which character we mean a Prince who does not puniſh flagitious offenders in ſuch a manner, as a wiſe regard to the general good of his ſubjects requires. And thus we may call the afflictions of a good man, according to that bleſsed view in which the Scripture repreſents them, *ſalutary wounds*, *healthful diſeaſes*, *happy pains*, *profitable loſſes*, *bitter ſweets*, and *exalting abaſements*.

§ 3. We may meet with examples of the *Oxymoron* in ſome of the fineſt Writers. "No con-
"dition, ſays Dr BARROW, in effect, can be evil,
"or ſad to a pious man; his very ſorrows are
"pleaſant, his infirmities are wholſome, his
"wants enrich him, his diſgraces adorn him †."
"Alas! ſays Mr DAVIES, while you are neglect-
"ing the one thing needful, what are you do-
"ing,

† *Sermon on the Profitableneſs of Godlineſs*, vol. i. p. 17. Folio edition.

" ing, but ſpending your time and labour in la-
" borious idleneſs, honourably debasing your-
" ſelves, delightfully tormenting yourſelves,
" wiſely befooling yourſelves, and frugally im-
" poveriſhing, and ruining yourſelves for ever *."

May we not range under this Figure the laſt of the following lines of Mr ADDISON?

Remember what our father oft has told us:
The ways of Heav'n are dark and intricate,
Puzzled in mazes, and perplex'd with errors:
Our underſtanding traces them in vain,
Loſt and bewilder'd in the fruitleſs ſearch;
Nor ſees with how much art the windings run,
Nor where the regular confuſion ends †.

May we not alſo aſcribe to this Figure the following verſes of Mr POPE?

All nature is but art, unknown to thee;
All chance, direction, which thou canſt not ſee;
All diſcord, harmony not underſtood;
All partial evil, univerſal good:
And, ſpite of pride, in erring reaſon's ſpite,
One truth is clear, WHATEVER IS, IS RIGHT ‡.

Has not Dr YOUNG exemplified the *Oxymoron*, when he ſays,

How poor, how rich, how abject, how auguſt,
How complicate, how wonderful is man!

How

* DAVIES's *Sermons*, vol. ii. page 376.

† ADDISON's *Works*, vol. ii. page 25. Octavo edition.

‡ *Eſſay on Man*, epiſt. i. line 289.

How paſſing wonder HE, who made him ſuch!
Who center'd in our make ſuch ſtrange extremes!
From different natures marvelouſly mix'd,
Connexion exquiſite of diſtant worlds!
Diſtinguiſh'd link in being's endleſs chain;
Midway from nothing to the Deity!
A beam etherial, ſulli'd and abſorpt;
Tho' ſulli'd and diſhonour'd, ſtill divine!
Dim miniature of greatneſs abſolute!
An heir of glory! a frail child of duſt!
Helpleſs immortal! inſect infinite!
A worm, a God! I tremble at myſelf,
And in myſelf am loſt! At home a ſtranger,
Thought wanders up and down, ſurpris'd, aghaſt,
And wond'ring at her own: how reaſon reels!
O what a miracle to man is man,
Triumphantly diſtreſs'd! what joy, what dread!
Alternately tranſported, and alarm'd!
What can preſerve my life? or what deſtroy?
An angel's arm can't ſnatch me from the grave;
Legions of angels can't confine me there *.

But there is no *Oxymoron* that occurs to my mind, ſo bold and grand as that in Dr YOUNG's piece, intitled, *Reſignation:*

Not angels (hear it, and exult!)
  Enjoy a larger ſhare
Than is indulg'd to you and yours,
  Of GOD's impartial care:
Anxious for each, as if on each
  His care for all was thrown;
For all his care as abſolute,
  As all had been but one.

* YOUNG's *Night Thoughts*, book i. line 67.

And is he then ſo near! ſo kind! ——
How little then, and great,
That riddle, man? O let me gaze
At wonders in his fate;
His fate who yeſterday did crawl
A worm from darkneſs deep,
And ſhall, with brother-worms, beneath
A turf, to-morrow ſleep.
How mean!— and yet if well obey'd
His mighty Maſter's call,
The whole creation for mean man
Is deem'd a boon too ſmall:
Too ſmall the whole creation deem'd
For emmets in the duſt:
Account amazing! yet moſt true;
My ſong is bold, yet juſt.
Man born for infinite, in whom
No period can deſtroy
The pow'r in exquiſite extremes
To ſuffer, or enjoy.
Give him earth's empire (if no more)
He's beggar'd, and undone!
Impriſon'd in unbounded ſpace,
Benighted by the ſun †.

That man ſhould be *impriſoned in unbounded ſpace*, or that he ſhould be *benighted by the ſun*, the undecaying fountain of light, ſeems a palpable contradiction; but yet it is certain the ſoul of man cannot enjoy itſelf, but would be held, as in the miſerable captivity of a priſoner, and would be involved in the horrors of a ſpiritual night,

† YOUNG's *Works*, vol. i. p. 144. Octavo edition.

night, if it was deſtitute of an intereſt in the favour of its Father and its GOD, though it had the illimitable ſpace for its range, and the ſun to ſpread around it its unclouded and perpetual luſtre: nay, it might be ſaid to be *benighted by the ſun*, as the ſun might only ſerve to put the ſoul in mind of what a greater glory it was deprived, by the loſs of the beatific ſight and fruition of Him who is to the ſoul, what the ſun is to the body, the ſource of light and joy; or, as the Pſalmiſt juſtly expreſſes himſelf, "whoſe "loving-kindneſs is better than life," *Pſalm* lxiii. 3.

To theſe inſtances of the *Oxymoron*, we may add that expreſſion of HORACE, where he ſtiles the *Epicurean* philoſophy *mad wiſdom*:

I, who forſook the Gods, to ſtray
Where a mad wiſdom led the way,
Am forc'd to quit the dang'rous main,
And meaſure back my courſe again *.

§ 4. Inſtances of this Figure may be met with in the ſacred Writings. *Prov.* xi. 24. "There is "that ſcattereth, and yet increaſeth; and there "is that withholdeth more than is meet, but it "tendeth to poverty." So *Acts* v. 41. "And "they," that is, the Apoſtles, "departed from "the

* Parcus Deorum cultor, & infrequens
Inſanientis dum ſapientiæ
Conſultus erro; nunc retrorſum
Vela dare, atque iterare curſus
Cogor relectos —— HORAT. *Od.* lib. i. od. 34.

" the preſence of the council, rejoicing that they " were counted worthy to ſuffer ſhame for the " name of CHRIST." Glory and ſhame ſeem to be contradictions; but it is the higheſt honour to be uſed with indignity for the cauſe of CHRIST and his teſtimony. In like manner, *Gal.* ii. 20. " I am crucified with CHRIST, ſays the Apoſtle, " nevertheleſs I live." And *Col.* iii. 3. " For ye " are dead, and your life is hid with CHRIST in " GOD." And, to mention no more paſsages to our preſent purpoſe, 1 *Tim.* v. 6. it is ſaid, that " ſhe that lives in pleaſure, is dead while ſhe lives." Life and death are oppoſed to one another; but life is uſed in this place concerning temporal life, or the life of the body; and death intends a ſpiritual death, or the death of the ſoul in treſpaſses and sins.

§ 5. This Figure, well conducted, may ſhew a bold and ſuperior genius, that can make its way through the midſt of dangers, and paſs on ſecure, in its own ſtrength, on the very edge of a precipice. This Figure may fill the minds of an audience with pleaſing ſurpriſe, charm them with novelty, and raiſe a great idea of the talents of the orator; while they find upon reflexion, that what at firſt appeared contradictory is ſterling ſenſe, and ſee it breaking out in its force and beauty, even from an expreſsion or ſentence, which they for a moment were ready to condemn as fooliſh and abſurd. But let me caution perſons that would make uſe of it, not

to

to be too free with this Figure, leſt they ſhould ſeem too much to delight in conceits and riddles, and diſguſt by an affectation of wit. Perhaps no Figure ſhould be more ſparingly employed, and no Figure may require more ſkill for a right conſtruction. And let me alſo add, that when we intend an *Oxymoron*, we ſhould take heed that we do not fall into a downright, palpable contradiction: there is but a very ſmall remove between the fineſt and the moſt exquisite beauty, and the rankeſt and moſt inſufferable nonſenſe. Without a due care concerning our *Oxymorons*, we may expect to hear of *liquid rocks*, *ſolid fountains*, *cold conflagrations*, and the like heterogeneous mixtures, to the no ſmall aſtoniſhment and deteſtation of every man of underſtanding.

CHAPTER XVII.

The ENANTIOSIS conſidered.

§ 1. *The Enantioſis defined.* § 2. *Inſtances from* VIRGIL, PRIOR, POPE, SHERLOCK, *and* STRADA. § 3. *Examples of this Figure from Scripture.* § 4. *Obſervations concerning it.*

§ 1. *Enantioſis* * is a Figure, by which things very different or contrary are compared or placed together, and by which they mutually ſet off and enhance each other.

§ 2. What a charming inſtance have we of this kind in the following paſsage of VIRGIL, in which we have the different ſcenes of a Court and Country Life, admirably drawn and contraſted with each other?

Happy, too happy for the world below,
The countryman, did he his bliſs but know:
Who far from war his eaſy food obtains
From the till'd earth, that well rewards his pains.
What tho' no lofty houſe its torrent pours
Of morning-flatt'rers from his ample doors;
No coſtly ſhells his ſwelling columns hide
With wreathing pomp, and variegated pride:
What tho' no robe enrich'd with gold he wears,
Nor brazen buſt within his walls appears;
What tho' his wool imbibes no pois'nous juice,
Nor drugs infect his oils deſign'd for uſe;
Yet unmoleſted peace broods o'er his ſeat,
Pure runs his life, untinctur'd with deceit.
One univerſal reſt his farm enjoys;
Cool grots, reſounding with no frightful noiſe,
Freſh bubbling ſprings, and valleys thick with ſhade,
Oxen rebellowing thro' the greenſword glade,
And ſleep beneath the waving foliage bleſs
His happy hours, and ſooth his ſtill receſs †.

* From ἐναντίωσις, *an oppoſition*, or *contrariety*.

† O fortunatos nimium ſua ſi bona norint
Agricolas! quibus ipſa, procul diſcordibus annis,

Fundit

May we not alſo add, as an example of the *Enantioſis*, the lines with which VIRGIL concludes his *Georgics*, in which he paints in ſuch different colours AUGUSTUS and himſelf?

Thus have I ſung of tillage, flocks, and trees,
And laſt deſcrib'd the labours of the bees:
While CÆSAR, ardent in his glorious courſe,
Is thund'ring at *Euphrates'* trembling ſource.
He o'er the willing world his ſway extends,
And, more than mortal, to the ſkies aſcends;
While I at *Naples* ſpend my eaſy time,
Unknown to glory, and beguil'd in rhime:
I who in paſt'rals play'd; and, bold and young,
Thee, TIT'RUS, and thy beechen bow'r have ſung †.

How

Fundit humo facilem victum juſtiſſima tellus.
Si non ingentem foribus domus alta ſuperbis
Mane ſalutantum totis vomit ædibus undam;
Nec varios inhiant pulchra teſtudine poſtes,
Illuſaſque auro veſtes, Ephyreïaque æra;
Alba neque Aſſyrio fucatur lana veneno,
Nec caſia liquidi corrumpitur uſus olivi:
At ſecura quies, & neſcia fallere vita,
Dives opum variarum; at latis otia fundis,
Speluncæ, vivique lacus; at frigida tempe,
Mugituſque bovum, molleſque ſub arbore ſomni
Non abſunt —— VIRGIL. *Georgic.* lib. ii. ver. 458.

† Hæc ſuper arvorum cultu pecorumque canebam
Et ſuper arboribus: Cæſar dum magnus ad altum
Fulminat Euphraten bello, victorque volentes
Per populos dat jura, viamque affectat Olympo.
Illo Virgilium me tempore dulcis alebat
Parthenope, ſtudiis florentem ignobilis otî:
Carmina qui luſi paſtorum; audaxque juventa,
Tityre, te patulæ cecini ſub tegmine fagi.
VIRGIL. *Georgic.* lib. iv. ver. 559.

How finely are the ſweets of diſſolute pleaſure, and the wretched conſequences that ſoon ſucceed upon it, repreſented in the following lines of Mr PRIOR?

On pleaſure's flowing brink we idly ſtray,
Maſters as yet of our returning way;
Seeing no danger, we diſarm our mind,
And give our conduct to the waves and wind:
Then in the flow'ry mead, or verdant ſhade,
To wanton dalliance negligently laid,
We weave the chaplet, or we crown the bowl,
And ſmiling ſee the nearer waters roll;
Till the ſtrong guſts of raging paſſion riſe,
Till the dire tempeſt mingles earth and ſkies;
And, ſwift into the boundleſs ocean borne,
Our fooliſh confidence too late we mourn:
Round our devoted heads the billows beat,
And from our troubled view the leſs'ned lands retreat *.

Mr POPE has moſt beautifully contraſted the noiſy rattling of numbers, and their ſoft and eaſy ſmoothneſs, in the following verſes:

What, like Sir RICHARD, rumbling, rough and fierce
With arms, and *George*, and *Brunſwick* crowd the verſe,
Rend with tremendous ſound your ears aſunder,
With gun, drum, trumpet, blunderbuſs, and thunder?
Or nobly wild, with BUDGELL's fire and force,
Paint angels trembling round his falling horſe?—
Then all your muſe's ſofter art diſplay,
Let CAROLINA ſmooth the tuneful lay,
Lull

* PRIOR's *Solomon*, book ii.

Lull with AMELIA's liquid name the nine,
And ſweetly flow thro' all the royal line †.

With what maſterly touches has the late Biſhop SHERLOCK contraſted the characters of our bleſſed LORD, and the *Eaſtern* Impoſtor MAHOMET?

" But with reſpect to this inſtance, I perſuade " myſelf it can be no very diſtracting ſtudy to " find reaſons to determine our choice. Go to " your natural religion: lay before her MAHO- " MET and his diſciples arrayed in armour and " in blood, riding in triumph over the ſpoils of " thouſands and tens of thouſands, who fell by " his victorious ſword. Shew her the cities " which he ſet in flames, the countries which he " ravaged and deſtroyed, and the miſerable diſ- " treſs of all the inhabitants of the earth. When " ſhe has viewed him in this ſcene, carry her " into his retirements; ſhew her the prophet's " chamber, his concubines and wives; let her " ſee his adultery, and hear him alledge revela- " tion and his divine commiſſion to juſtify his " luſt and oppreſſion. When ſhe is tired with " this ſcene, then ſhew her the bleſſed JESUS, " humble and meek, doing good to all the ſouls " of men, patiently inſtructing both the igno- " rant and perverſe. Let her ſee him in his " moſt retired privacies; let her follow him to " the mount, and hear his devotions and ſuppli- " cations to his GOD. Carry her to his table, to

" view

† POPE's *Satires of* HORACE *imitated*, ſat. i. line 23. vol. iv. page 57.

" view his poor fare, and hear his heavenly dis-
" courſe. Let her ſee him injured, but not pro-
" voked: let her attend him to the tribunal,
" and consider the patience with which he en-
" dured the ſcoffs and reproaches of his enemies.
" Lead her to his croſs, and let her view him in
" the agonies of death, and hear his laſt prayer
" for his perſecutors; *Father, forgive them, for*
" *they know not what they do!* --- When natural
" religion has viewed both, aſk, Which is the
" Prophet of GOD? But her anſwer we have al-
" ready had, when ſhe ſaw part of this ſcene
" through the eyes of the centurion who attended
" at the croſs: by him ſhe ſpoke, and ſaid, *Truly*
" *this man was the Son of* GOD †."

I will venture to mingle with the examples of the *Enantioſis*, a translation of STRADA's deſcription of the *Conteſt between the Muſician and Nightingale*, since I am certain that the poem is remarkable for its variations.

Now from the height of heav'n the ſun declin'd,
And in a milder blaze of glories ſhin'd,
When on the *Tiber*'s verdant banks awhile
A lutaniſt relaxing from his toil,
Sat down beneath an oak, that o'er his head
From the hot beams a bow'ry ſhelter ſpread,
And wak'd to melody his vocal ſtrings;
The æther all around with the loud muſic rings.
A feather'd native of the neighbourhood,
The muſe, and harmleſs ſiren of the wood,
A nightingale,

† SHERLOCK's *Diſcourſes*, vol. i. page 271.

A nightingale, ſoon hears him, and draws nigh
(The branching foliage ſcreen'd her from the eye)
And deep imbibes the ſounds: the pleaſing ſtrain
Her ear receiv'd, ſhe warbles o'er again;
And, as his fingers play'd, each riſing note
Return'd in echos from her lab'ring throat.
His rival the muſician quickly heard,
And ſtrait reſolv'd to give th' ambitious bird
Full trial of her ſkill. He firſt explor'd
The latent energy of ev'ry chord,
And fix'd the num'rous ſtrings exactly right,
Then, as a prelude to the future fight,
His fingers with a ſov'reign impulſe ſweep
The ſounding lyre: diverſify'd and deep
The ſtrains ariſe: again the ſtrains are play'd
By the melodious tenant of the ſhade,
And with a like variety and ſtrength
She trills her raptures to an equal length,
The earneſt of her pow'rs. The artiſt's ſtroke,
Soon with a ſeeming negligence awoke
His harp, that gave an undiſtinguiſh'd ſound;
Then one by one th' elaſtic ſtrings rebound;
And now o'er all the chords his fingers fly;
The ſtrains in cloſe ſucceſſion mount the ſky.
He paus'd. The nightingale renews her art,
And warbles o'er her leſſon part by part:
Now with a careleſs freedom tunes her throat,
And dwells upon the long-extended note;
And now with artful modulation plays
Her voice, and trills and quavers o'er her lays:
The man admir'd to hear a bird repeat
A tune at once ſo complicate and ſweet,
And now his vocal inſtrument prepares
For bolder muſic, and ſublimer airs.

In keen and ſhrilling ſtrains the ſtrings rebound;
Now in the deep majeſtic baſe reſound:
Now with the hoarſe ſonorous ſtrains unite
Such as the trumpet's clangors that excite
The rage of armies, and provoke to fight.
The nightingale reſumes, and from her throat
The treble's ſharp attenuated note
Emits; then ſudden ſinks to ſtrains profound
And murmurs in the baſe's ſolemn ſound;
And now to bold full numbers ſwells her voice,
And emulates the clarion's martial noiſe.

The tuneful artiſt in confuſion bluſh'd,
And indignation ev'ry feature fluſh'd.
" Once more, he cry'd, my efforts I'll renew;
" Either this mimic ſongſtreſs I'll ſubdue,
" Or break my lute, and ſhiver all its chords."
He ſaid; and as his lips pronounc'd the words,
With all his ſkill his inſtrument he plies;
Notes upon notes inimitable riſe:
Swift o'er the ſtrings his agil fingers glance;
Now theſe, now thoſe in tuneful numbers dance;
Each chord in turn the quick vibration ſhares,
Now ſoftly ſweet, now boldly ſtrong the airs:
In rapid multiplicity he plays,
Aſſumes, and reaſſumes the dying lays:
Then with majeſtic ſounds concludes the ſong;
Majeſtic ſounds the ech'ing hills prolong.

He ceas'd, expecting if the rival-bird
Would back return the melody ſhe heard;
The bird, tho' with her toils grown hoarſe and tir'd,
Still with a noble emulation fir'd,
With all her might ſtrove to repeat the ſtrain,
But, ah! with all her might ſhe ſtrove in vain;

For

For lab'ring to reverberate the ſong,
Impetuous, complicate, ſublime, and ſtrong,
Her utt'rance fail'd: like an envenom'd dart,
Th' inglorious diſappointment pierc'd her heart;
Unequal to the ſtrife ſhe yields her breath,
And on the victor's viol drops in death,
As the dire inſtrument her ruin wrought,
She for her laſt funereal bed had ſought.

* Thou cruel conqu'ror, ſwathe in black thy lute,
And let it lie for ever, ever mute;
Or if the guilty ſtrings are touch'd again,
Solemn and ſad be ev'ry future ſtrain,
And mourn the lovely *Philomela* ſlain †.

* The five laſt lines are not in STRADA, but added by the Tranſlator.

† Jam Sol à medio pronus deflexerat orbe
Mitius è radiis vibrans crinalibus ignem.
Cum fidicen propter Tiberina fluenta ſonanti
Lenibat plectro curas, æſtumque levabat
Hic defenſus nigra ſcenaque virenti.
Audiit hunc hoſpes ſilvæ philomela propinquæ,
Muſa loci, nemoris ſiren, innoxia ſiren.
At prope ſuccedens ſtetit abdita frondibus, alte
Accipiens ſonitum, ſecumque remurmurat, & quos
Ille modos variat digitis, hæc gutture reddit.
Senſit ſe fidicen philomela imitante referri,
Et placuit ludum volucri dare. Plenius ergo
Explorat citharam, tentamentumque futuræ
Præbeat ut pugnæ, percurrit protinus omnes
Impulſu pernice fides. Nec ſegnius illa
Mille per excurrens variæ diſcrimina vocis
Venturi ſpecimen præfert argutula cantus.
Tunc fidicen per fila movens trepidantia dextram,
Nunc contemnenti ſimilis diverberat ungue
Depectitque pari chordas & ſimplice ductu:

Nunc

Nunc carptim replicat, digitiſque micantibus urget
Fila minutatim, celerique repercutit ictu.
Mox ſilet. Illa modis totidem reſpondet, & artem
Arte refert. Nunc ceu rudis, aut incerta canendi
Projicit in longum, nulloque plicatile flexu
Carmen init, ſimili ſerie, jugique tenore
Præbet iter liquidum labenti è pectore voci;
Nunc cæſim variat, moduliſque canora minutis
Delibrat vocem, tremuloque reciprocat ore.
Miratur fidicen parvis è faucibus ire
Tam varium tam dulce melos; majoraque tentans
Alternat mira arte fides; dum torquet acutas,
Inciditque graves operoſo verbere pulſat,
Permiſcetque ſimul certantia rauca ſonoris,
Ceu reſides in bella viros clangore laceſſat.
Hoc etiam philomela canit dumque ore liquenti
Vibrat acuta ſonum, moduliſque interplicat æquis;
Ex inopinato gravis intonat, & leve murmur
Turbinat introrſus, alternantique ſonore
Clarat, & infuſcat ceu martia claſſica pulſet.
Scilicet erubuit fidicen, iraque calente,
Aut non hoc, inquit, referes citharistria ſilvæ,
Aut fracta cedam cithara. Nec plura loquutus
Non imitabilibus plectrum concentibus urget.
Namque manu per fila volat, ſimul hos, ſimul illos
Explorat numeros, chordaque laborat in omni,
Et ſtrepit, & tinnit, creſcitque ſuperbius, & ſe
Multiplicat relegens, plenoque choreumata plaudit.
Tum ſtetit expectans ſi quid paret æmula contra.
Illa autem, quamquam vox dudum exercita fauces
Aſperat, impatiens vinci ſimul advocat omnes
Nequidquam vires: nam dum diſcrimina tanta
Reddere tot fidium nativa & ſimplice tentat
Voce, canaliculiſque imitari grandia parvis;
Impar magnanimis auſis, imparque dolori
Deficit, & vitam ſummo in certamina linquens
Victoris cadit in plectrum par nacta ſepulcrum.
Uſque adeò & tenues anima, ferit æmula virtus.

STRADA *Proluſ.* 6. lib. iii. *in Stylo Claudiano.*

§ 3. We may meet with ſeveral inſtances of the *Enantioſis* in the ſacred Writings. In the 29th and 30th chapters of *Job* we have the different pictures which JOB draws of himſelf in the ſeaſon of his former proſperity, and in that of his preſent affliction, and how ſtrong a contraſt is there between them? In *chap.* xxix. 2, 7. and the following verſes, he ſays, "O! that I were as in "months paſt, as in the days when GOD pre- "ſerved me. When I went out to the gate "through the city; when I prepared my ſeat in "the ſtreet. The young men ſaw me, and hid "themſelves; and the aged aroſe, and ſtood up. "The princes refrained talking, and laid their "hand on their mouth: the nobles held their "peace, and their tongue cleaved to the roof of "their mouth. When the ear heard me, then "it bleſsed me; and when the eye ſaw me, it "gave witneſs unto me." But in the next chapter, he tells us, *verſe* 1. "But now they that are "younger than I have me in derision, whoſe fa- "thers I would have diſdained to have ſet with "the dogs of my flock." And *verſe* 9. and the following, "And now am I their ſong, yea, I "am their by-word. They abhor me, they flee "far from me, and ſpare not to ſpit in my face. "Becauſe he hath looſed my cord, and afflicted "me; they have alſo let looſe the bridle before "me. Upon my right-hand riſe the youth; "they puſh away my feet, and they raiſe up "againſt me the ways of their deſtruction: they "mar my path; they ſet forward my calamity;

"they have no helper. They came upon me as "a wide breaking in of waters: in the deſola- "tion they rolled themſelves upon me. Terrors "are turned upon me: they purſue my ſoul as "the wind; and my welfare paſſes away as a "cloud. And now my ſoul is poured out upon "me; the days of affliction have taken hold "upon me."

In *Pſalm* i. 3. we have the pious man repreſented as "a tree planted by the rivers of water, that "brings forth his fruit in his ſeaſon; whoſe leaf "ſhall not wither:" but while a tree, a tree planted in a well-watered ſoil, a tree crowned with fruit in its ſeaſon, and flouriſhing in undecaying verdure, is the emblem of the good man, the wicked man is reſembled in the next verſe to *chaff which the wind drives away*; to an empty, worthleſs huſk, that has no ſolidity of its own, nor any firm connexion with any thing elſe, to keep it in its place, and prevent it from becoming the ſport of every blaſt that ſweeps through the heavens, or even of every breath that ſtirs in the uncertain atmoſphere.

What a contraſt is exhibited in *Pſalm* xvii. 13 ---15. between what are the characters and conditions of the men of this world, and the ſaints and citizens of heaven? "Ariſe, O LORD, diſappoint "him, caſt him down: deliver my ſoul from the "wicked, which is thy ſword; from men which "are thine hand, O LORD, from men of the world, "which have their portion in this life, and whoſe "belly thou filleſt with thine hid treaſure. They

"are

" are full of children, and leave the reſt of their " ſubſtance to their babes. As for me, I ſhall " behold thy face in righteouſneſs: I ſhall be ſa- " tisfied, when I awake, with thy likeneſs."

In *Pſalm* lxxiii. 18. and the following verſes, the Pſalmiſt, addreſsing his GOD, ſays concerning wicked men, " Surely, thou didſt ſet them in " ſlippery places; thou caſtedſt them down into " deſtruction. How are they brought into deſo- " lation as in a moment? they are utterly con- " ſumed with terrors. As a dream when one " awakes, ſo, O LORD, when thou awakeſt, thou " ſhalt deſpiſe their image." But as to a good man, how differently is his condition deſcribed? *Verſe* 23. " Nevertheleſs I am continually with " thee; thou haſt holden me by my right-hand: " Thou ſhalt guide me with thy counſel, and " afterwards receive me to glory. My fleſh and " my heart fail; but GOD is the ſtrength of my " heart, and my portion for ever."

In *Lam.* iv. 5. JEREMIAH tells us, that " they " that did feed delicately are deſolate in the " ſtreets; and that they that were brought up " in ſcarlet, embrace dunghills." And *verſe* 7. " Her *Nazarites* (the *Nazarites* of *Zion*) adds he, " were purer than ſnow, they were whiter than " milk; they were more ruddy in body than ru- " bies, their poliſhing was of ſapphire: their vi- " ſage is blacker than a coal; they are not known " in the ſtreets: their ſkin cleaves to their bones; " it is withered, it is become like a ſtick." " For behold," ſays the Prophet MALACHI, *chap.*

iv. 1, 2. "the day comes that ſhall burn as an "oven; and all the proud, yea, and all they "that do wickedly ſhall be ſtubble, and the day "that comes ſhall burn them up, ſaith the "LORD of hoſts, that it ſhall leave them nei-"ther root nor branch." Here we have a fierce and reſiſtleſs conflagration deſcribed, as what ſhall conſume the wicked with ſwift and abſolute deſtruction. But the ſtate of the ſaints of GOD ſhall be quite the reverſe: "But unto you that "fear my name ſhall the Sun of righteouſneſs "ariſe, with healing in his wings." Placid, pleaſant, reviving, healing bleſsings, ſuch as the ſun beſtows when he goes forth in his ſtrength, and ſpreads his rays over a benighted and dreary world, theſe ſhall be the portion of the people of GOD.

In 2 *Cor.* iv. 17. we have the preſent and future ſtate of the ſaints of GOD deſcribed, and compared with one another; in which the darkneſs of the firſt is all diſſolved before the glories of the laſt: "For our light affliction, which is "but for a moment, works for us a far more ex-"ceeding and eternal weight of glory." And in the beginning of the next chapter we meet with a moſt beautiful contraſt: *Verſe* 1. "For we "know that if our earthly houſe of this taber-"nacle were diſſolved, we have a building of "GOD, an houſe not made with hands, eternal "in the heavens."

One more inſtance of the *Enantioſis* ſhall cloſe the examples from Scripture: 2 *Cor.* vi. 4, 8--10.

"But

" But in all things approving ourſelves as the
" miniſters of GOD --- By honour and diſhonour,
" by evil report and good report; as deceivers,
" and yet true; as unknown, and yet well known;
" as dying, and behold we live; as chaſtened,
" and not killed; as ſorrowful, yet always re-
" joicing; as poor, yet making many rich; as
" having nothing, and yet poſſeſſing all things."

§ 4. The nature of this Figure, that of contraſt, may be ſufficient to ſhew its original, and prove its worth. By this Figure contraries are reſembled together, and by theſe means appear, if not more than contraries, yet contraries in their utmoſt extreme and ſuperlative ſtrength. " White, ſays Mr BLACKWALL, placed near " black, ſhines brighter: innocence, compared " with guilt, appears with double charm and " lovelineſs †."

CAUSSINUS's praiſe of this Figure may not be greater than what it deſerves. " The *Antitheſis*, " ſays he, is a precious jewel in the treaſures of " the Rhetorician, and a Figure admirably adapt- " ed to give ſweetneſs and grandeur to our diſ- " courſes; for it is an opposition, if not always " of things contrary, yet of things that differ. " The minds of an audience are wonderfully " charmed with this kind of Figure; and con- " traries compared naturally create beauty in " our diſcourſes. The excellence of a picture

 " lies

† BLACKWALL's *Introduction to the Claſſics*, page 228.

" lies in its variety of colours; and hence it is, " in my opinion, that the ear is no leſs delighted " with the oppoſition of contraries, than the eye " is entertained when it ſees two wreſtlers con- " tending with one another *."

I will only take the liberty of obſerving, that it appears to me not improbable that the powerful effect which we find ſome paſsages make upon our minds may ariſe from the *Enantioſis*; though every one that feels the effect, may not be ſenſible of the ſource from whence it ſprings.

Does not every one who reads the following lines of Mr POPE admire them?

> Who ſees with equal eye, as GOD of all,
> An hero periſh, or a ſparrow fall;
> Atoms or ſyſtems into ruin hurl'd,
> And now a bubble burſt, and now a world †.

Is not a ſtrong contraſt remarkable in theſe verſes? *Heroes* and *ſparrows*, *atoms* and *ſyſtems*, *bubbles* and *worlds* being matched together produce a wonderful effect upon the mind; and, being repreſented as appearing upon a level before

* Præclarum Rhetorum χειμηλιον eſt Antitheſis, Figura ad ſuave & illuſtre dicendi genus accommodatiſſima: eſt enim contrariorum, vel certè diverſorum, oppoſitio; quo quidem delectationis aucupio mirificè capiuntur animi, & præclara quæque fiunt ex contrariis — Ex diverſis coloribus decor in pictura efflorescit; unde fit, credo, ut hac contrariorum oppoſitione auris delectetur, non ſecus ac paſcitur oculus, cum certantes videt athletas. CAUSSINUS *de Eloquentia*, p. 418.

† POPE's *Eſſay on Man*, epiſt. i. line 87.

fore the infinite Supreme fill us with exalted ideas of his immenſe greatneſs.

After Dr YOUNG has wrought up our ideas of the creation to a kind of an unbounded magnificence, how ſtriking is the picture he draws of man as a mite, an inſect, formed to behold and admire the immeaſurably great and glorious theatre around him?

> Why has the mighty Builder thrown aſide
> All meaſure in his work, ſtretch'd out his line
> So far, and ſpread amazement thro' the whole?
> Then, as he took delight in wide extremes,
> Deep in the boſom of the univerſe,
> Dropt down that reas'ning mite, that inſect, man,
> To crawl, and gaze, and wonder at the ſcene *?

How much by the way are the lines of our *Engliſh* Poet in the ſpirit of the *Hebrew* Pſalmiſt? *Pſalm* viii. 3. "When I conſider the heavens, the "work of thy fingers, the moon and the ſtars "which thou haſt ordained? What is man, that "thou art mindful of him? and the ſon of man, "that thou viſiteſt him?"

"There can be no means," ſays the Author of *the Elements of Criticiſm*, "more ſucceſsfully "employed to ſink and depreſs the mind, than "grandeur and ſublimity. By the artful intro-"duction of an humbling object, the fall is great "in proportion to the former elevation: of this "doctrine, SHAKESPEAR affords us a beautiful "illuſtration in the following paſsage;

* YOUNG's *Night Thoughts*, Night ix.

The cloud-capt tow'rs, the gorgeous palaces,
The ſolemn temples, the great globe itſelf,
Yea all which it inherit ſhall diſſolve;
And, like the baſeleſs fabric of a viſion,
Leave not a wreck behind *.

" The elevation of the mind in the former " part of this beautiful paſsage makes the fall " great in proportion, when the moſt humbling " of all images is introduced, that of an ut- " ter diſsolution of the earth and its inhabi- " tants.

" A ſentiment makes not the ſame impreſsion " in a cool ſtate, that it does when the mind is " warmed; and a depreſsing or melancholy ſen- " timent makes the ſtrongeſt impreſsion, when " it brings down the mind from its higheſt ſtate " of elevation or chearfulneſs †."

* *Tempeſt*, act 4. ſcene 4.

† *Elements of Criticiſm*, vol. i. page 300.

CHAPTER XVIII.

The CLIMAX conſidered.

§ 1. *The Climax defined.* § 2. *Inſtances of it from* DEMOSTHENES, CICERO, *and* TILLOTSON. § 3. *Examples from the ſacred Writings.* § 4. *A free*

A free kind of Climax obſerved and defined, with various inſtances. § 5. *Obſervations upon this Figure.*

§ 1. CLIMAX *, according to Mr BLACKWALL's definition, is, " when the word " or expreſsion, which ends the firſt member of " a period, begins the ſecond, and ſo on; ſo that " every member will make a diſtinct ſentence, " taking its riſe from the next foregoing, till " the argument and period be beautifully finiſh- " ed: or, in the terms of the ſchools, it is when " the word or expreſsion, which was predicate " in the firſt member of a period, is ſubject in " the ſecond, and ſo on, till the argument and " period be brought to a noble conclusion †."

§ 2. " Gradation, ſays CICERO, is that Figure " in which the Orator proceeds not to the next " word in order, before he has firſt returned " back to the word foregoing. For what hope " is there remaining of liberty, if whatever is " their pleaſure it is lawful for them to do; if " what is lawful for them to do they are able " to do; if what they are able to do they dare " to do; if what they dare to do they actually " do; and if what they actually do is no way " offensive to you? So again; induſtry was the " ſource of AFRICANUS's virtue, his virtue was " the

* From κλιμαξ, *a ſcale*, or *gradation*.

† BLACKWALL's *Introduction to the Claſſics*, page 223.

" the ſource of his glory, and his glory was the " ſource of his envy. And again; the empire " of *Greece* was firſt in the hands of the *Athe-* " *nians*, the *Athenians* were conquered by the " *Spartans*, the *Spartans* were ſubdued by the " *Thebans*, the *Thebans* were vanquiſhed by the " *Macedonians*, who in a ſhort time annexed to " the *Grecian* empire that of *Aſia*, which they re- " duced to their dominion by the power of the " ſword *."

" There is alſo a Figure, ſays HERMOGENES, " remarkable and well adapted for illuſtration, " which is ſtiled a *Climax*. This *Climax* is no- " thing elſe than a copious repetition; as when " DEMOSTHENES ſays, Not only did I not ſpeak " theſe things, but I did not write them; not " only did I not write them, but I did not make " them a part of my embaſsy; and not only did " I not make them a part of my embaſsy, but I " did not ſo much as adviſe them †."

CICERO

* Gradatio eſt, in qua non ante ad conſequens verbum deſcenditur, quàm ad ſuperius conſcenſum eſt, hoc modo: nam quæ reliqua ſpes manet libertatis, ſi illis, & quod libet, licet; & quod licet, poſſunt; & quod poſſunt, audent; & quod audent, faciunt; & quod faciunt, vobis moleſtum non eſt? Item, Africano induſtria virtutem, virtus gloriam, gloria æmulos comparavit. Item, imperium Græciæ fuit apud Athenienſes, Athenienſium potiti ſunt Spartiatæ, Spartiatas ſuperavere Thebani, Thebani Macedones vicerunt, qui ad imperium Græciæ brevi tempore adjunxerunt Aſiam bello ſubactam. CICER. *ad* HERENNIUM, lib. iv. § 25.

† Ετι των επιφανως κεκλωπισμενων εστι μετα ενεργειας, και

το

CICERO gives us an inſtance of the *Climax* in the following paſsage. "Nor did he (MILO) "commit himſelf only to the people, but alſo "to the ſenate; nor to the ſenate only, but to "the public forces and arms; nor to theſe only, "but to his power, with whom the ſenate had "intruſted all the commonwealth, the flower "of *Italy*, and all the arms of the *Roman* peo-"ple *."

"All the actions of men," ſays Archbiſhop TILLOTSON, "which are not natural, but pro-"ceed from deliberation and choice, have ſome-"thing of difficulty in them, when we begin to "practiſe them; becauſe at firſt we are rude and "unexerciſed that way, but after we have prac-"tiſed them a while, they become more eaſy; "and when they are eaſy, we begin to take plea-"ſure in them; and when they pleaſe us, we do "them frequently, and think we cannot repeat "them too often; and by frequency of acts, a "thing grows into an habit; and a confirmed "habit is a ſecond kind of nature: and ſo far "as any thing is natural, ſo far it is neceſsary,

"and

το κλιμακωτον καλουμενον σχημα—Εστι δε ουδεν αλλ' η πλεονασζουσα Αναστροφη. Οιον, ουκ ειπον μεν ταυτα, ουκ εγραψα δε, ουδ' εγαψα μεν, ουκ επρεσβευσα δε, ουδ' επρεσβευσα μεν, ουκ επεισα δε. HERMOGEN. *de Ideis*, lib. i.

* Neque vero ſe populo ſolum, ſed etiam ſenatui commiſit; neque ſenatui modo, ſed etiam publicis præſidiis & armis; neque his tantum, verum etiam ejus poteſtati, cui ſenatus totam rempublicam, omnem Italiæ pubem, cuncta populi Romani arma commiſerat. CICER. *pro* MILON. § 23.

" and we can hardly do otherwiſe; nay, we do " it many times when we do not think of it †."

§ 3. Inſtances of this Figure occur in the ſacred Writings: *Hoſea* ii. 21. " And it ſhall come " to paſs in that day, I will hear, ſaith the LORD, " the heavens, and they ſhall hear the earth, and " the earth ſhall hear the corn, and the wine, and " the oil, and they ſhall hear JEZREEL." So *Rom.* v. 3. " Tribulation works patience, and " patience experience, and experience hope; " and hope makes not aſhamed." And *Rom.* viii. 29, 30. " For whom GOD did foreknow, " them alſo he did predeſtinate; and whom he " did predeſtinate, them he alſo called; and " whom he called, them he alſo juſtified; and " whom he juſtified, them he alſo glorified." In like manner, *Rom.* x. 14, 15. " How then " ſhall they call on him, on whom they have not " believed? and how ſhall they believe on him, " of whom they have not heard? and how ſhall " they hear without a Preacher? and how ſhall " they preach, except they are ſent?" We may alſo recite for our purpoſe 2 *Peter* i. 5. " And " beſides this giving all diligence, add to your " faith virtue; and to virtue, knowledge; and " to knowledge, temperance; and to temperance, " patience; and to patience, godlineſs; and to " godlineſs, brotherly kindneſs; and to brotherly " kindneſs, charity."

§ 4.

† TILLOTSON's *Sermons*, vol. ii. p. 32. Octavo edition.

§ 4. But besides the *Climax*, which is regular and perfect, according to the definition we have given, there is what I may call a kind of freer *Climax*, that may be frequently obſerved in good Writers, in which the ſenſe riſes by degrees, though not according to the exact form and order in which we have deſcribed this Figure; of which we may take the following inſtances.

CICERO ſomewhere ſays, "It is a great fault "to lay a freeman of *Rome* in bonds, worſe to "ſcourge him, and ſtill worſe to take away his "life, but what ſhall I ſay of crucifying him *?" And again; "It is a miſerable thing to be thruſt "out of our poſſeſſions, more miſerable to be "thruſt out of them by injuſtice: it is a bitter "thing to be cheated by any perſon, more bitter "to be cheated by a neighbour: it is a calamity "to be ſtript of our goods, more calamitous to "be ſtript of them with diſgrace: it is ſhameful "to be beaten by an equal or a ſuperior, but it "is more ſhameful to be thus uſed by an infe-"rior: it is dreadful to have ourſelves and our "all delivered into the hands of another, but "it is more dreadful if that perſon is our "enemy †."

There

* Facinus eſt vincire civem Romanum, ſcelus verberare, prope parricidium necare; quid dicam in crucem tollere?

† Miſerum eſt exturbari fortunis omnibus; miſerius eſt, injuria. Acerbum eſt ab aliquo circumveniri; acerbius à propinquo. Calamitoſum eſt bonis everti; calamitoſius cum dedecore.

There appears evidently a Gradation in theſe celebrated lines of HORACE;

He who does rectitude purſue,
To all his reſolutions true,
On the firm baſis of his ſoul
Can all oppoſing force controll;
His citizens tumultuous rage
Urging him headlong to engage
In ſome foul ſcheme; the tyrant's ire
Inſiſting on ſome wild deſire;
Th' impetuous hurricanes that ſweep
In terror o'er th' afflicted deep;
And the red arm of angry JOVE
That darts the thunder from above.
Should the ſtrong bonds that earth and ſky
In peace unites aſunder fly,
His ſoul would ſmile, ſecure from fears,
Amidſt the ruins of the ſpheres *.

"What is every year," ſays Mr POPE to Biſhop ATTERBURY, "of a wiſe man's life, but "a cenſure or critic on the paſt? Thoſe, whoſe "date

dedecore. Indignum eſt à pari vinci, aut ſuperiore; indignius ab inferiore, atque humiliore. Luctuoſum eſt tradi alteri cum bonis; luctuoſius inimico. CICER. & QUINT. § 31.

* Juſtum & tenacem propoſiti virum
Non civium ardor prava jubentium,
Non vultus inſtantis tyranni
Mente quatit ſolida; neque auſter,
Dux inquieti turbidus Adriæ,
Nec fulminantis magna Jovis manus.
Si fractus illabatur orbis
Impavidum ferient ruinæ.

HORAT. *Od.* lib. iii. od. 3.

" date is the ſhorteſt, live long enough to laugh
" at one half of it: the boy deſpiſes the infant,
" the man the boy, the Philoſopher both, and
" the Chriſtian all †."

I ſhall add to theſe examples a paſsage from Dr AKENSIDE, of which it may be ſaid,

——That ev'ry ſtep does higher riſe,
Like goodly mountains, till they reach the ſkies,
Or rather infinitely beyond them.

——The high-born ſoul
Diſdains to reſt her heav'n-aſpiring wing
Beneath its native quarry. Tir'd of earth,
And this diurnal ſcene, ſhe ſprings aloft
Thro' fields of air; purſues the flying ſtorm;
Rides on the volley'd lightning thro' the heav'ns:
Or yok'd with whirlwinds, and the northern blaſt,
Sweeps the long tract of day. Then high ſhe ſoars
The blue profound; and, hov'ring round the ſun,
Beholds him pouring his redundant ſtream
Of light; beholds his unrelenting ſway
Bend the reluctant planets to abſolve
The fated rounds of time. Thence far effus'd,
She darts her ſwiftneſs up the long career
Of devious comets; thro' its burning ſigns
Exulting meaſures the perennial wheel
Of nature, and looks back on all the ſtars,
Whoſe blended light, as with a milky zone,
Inveſts the orient. Now amaz'd ſhe views
Th' empyreal waſte, where happy ſpirits hold,
Beyond this concave heav'n, their calm abode;

And

† POPE's *Letters*, vol. ii. page 97. Octavo edition.

And fields of radiance, whoſe unfading light *
Has travell'd the profound ſix thouſand years,
Nor yet arrives in ſight of mortal things.
Ev'n on the barriers of the world untir'd
She meditates th' eternal gulph below;
Till, half recoiling, down the headlong ſteep
She plunges; ſoon o'erwhelm'd and ſwallow'd up
In that immenſe of being. There her hopes
Reſt at the fated goal. For from the birth
Of mortal man, the ſov'reign Maker ſaid,
That not in humble nor in brief delight,
Not in the fading echoes of renown,
Pow'r's purple robes, nor pleaſure's flow'ry lap,
The ſoul ſhould find enjoyment; but from theſe,
Turning diſdainful to an equal good,
Thro' all th' aſcent of things enlarge her view,
Till ev'ry bound at length ſhould diſappear,
And infinite perfection cloſe the ſcene †.

§ 5. The *Climax*, as it connects and dwells upon our ideas, may be the more likely to make the ſtronger impreſsion upon the minds of our hearers. But let it (I mean the ſtrict and regular *Climax)* be uſed ſparingly; and that for the very good reaſon which QUINTILIAN aſſigns, "becauſe the art in forming it is ſo open "and obvious ‡."

It

* It was a notion of the great Mr HUYGENS, that there might be fixed ſtars at ſuch a diſtance from our ſolar ſyſtem, as that their light ſhould not have had time to reach us, even from the creation of the world to this day.

† *Pleaſures of Imagination*, book i. line 183.

‡ Gradatio, quæ dicitur κλιμαξ, apertiorem habet artem--ideoque eſſe rarior debet. QUINTIL. lib. ix. cap. 3. § 2.

It may not be improper to obſerve, that we ſhould ſtrictly guard againſt every thing that has the leaſt tendency to an *Anti-Climax*, or the diminution, inſtead of the improvement of our ideas, as they are following one another in the orderly ſucceſsion which has been deſcribed.

I own that in the noble poem of Mr WALLER's upon the death of the famous CROMWELL, there is ſomething like an *Anti-Climax*, that diſguſts me in the words, *part of Flanders*, as they come in the rear of ſome very ſtrong and magnificent ideas.

Our dying hero from the continent
Raviſh'd whole towns; and forts from *Spaniards* reft,
As his laſt legacy to *Britain* left.
The ocean, which ſo long our hopes confin'd,
Could give no limits to his vaſter mind:
Our bounds enlargement was his lateſt toil,
Nor hath he left us pris'ners to our iſle:
Under the tropic is our language ſpoke,
And *part of Flanders* has receiv'd our yoke.

What a want of beauty may be obſerved in a ſtanza in Dr WATTS's *Imitation of the 84th Pſalm*, evidently owing to an *Anti-Climax?*

LORD, at thy threſhold I would wait,
While JESUS is within,
Rather than fill a throne of ſtate,
Or live in tents of ſin.

How much better had the ſtanza run, if the Author had thus formed it?

LORD, while my Saviour is within,
I'll at thy threſhold wait,
Rather than live in tents of ſin,
Or fill a throne of ſtate.

And it is obſervable that the Doctor, in his verſion of the Pſalm, in a different metre, has preſerved the *Climax*;

Might I enjoy the meaneſt place
Within thy houſe, O GOD of grace;
Not tents of eaſe, nor thrones of pow'r
Could tempt my feet to leave thy door.

Let me add a paſsage of Mr ADDISON's to our purpoſe. "I will conclude this head, ſays "he, with taking notice of a certain Figure, "which was unknown to the ancients, and in "which this Letter-writer very much excels. "This is called by ſome an *Anti-Climax*; an in-"ſtance of which we have in the 10th page, "where he tells us, *That* Britain *may expect to* "*have this only glory left her*; *that ſhe has* "*proved a farm to the Bank, a province to* Hol-"land, *and a jeſt to the whole world.* I never "met with ſo ſudden a downfal in ſo promis-"ing a ſentence. *A jeſt to the whole world,* "gives ſuch an unexpected turn to this happy "period, that I was heartily troubled and ſur-"priſed to meet with it. I do not remember "in all my reading to have obſerved more than "two couplets of verſes that have been written "in this Figure: the firſt are thus quoted by "Mr DRYDEN,

Not

Not only *London* echoes with thy fame,
But alſo *Iſlington* has heard the ſame.

The other are in *French*,

Allez vous, luy dit il, ſans bruit chez vos parens
Ou vous avez laiſſe, votre honneur, & *vos gens*.

" But we need go no further than the letter be-
" fore us for examples of this nature, as we
" may find in page the eleventh: *Mankind re-*
" *mains convinced that a Queen, poſſeſſed of all the*
" *virtues requiſite to bleſs a nation, or make a pri-*
" *vate family happy, ſits on the throne.* Is this
" panegyric or burleſque? To ſee ſo glorious
" a Queen celebrated in ſuch a manner gives
" every good ſubject a ſecret indignation, and
" looks like SCARRON's character of the great
" Queen SEMIRAMIS; *who, ſays that Author, was*
" *the founder of* Babylon, *conqueror of the Eaſt,*
" *and an excellent houſewife* *."

* ADDISON's *Whig-Examiner*, N° 2. See his *Miſcellaneous Works*, vol. ii. p. 300. Octavo edition.

CHAPTER XIX.

The HYPOTYPOSIS conſidered.

§ 1. *Its definition.* § 2. *Examples from* ORPHEUS, ARATUS, CATULLUS, MILTON, WATTS, *and* BURNET. § 3. *Two inſtances of this Figure from* HORACE *and* CASIMIRE, *in their deſcriptions of a country life.* § 4. *Examples from Scripture.* § 5. QUINTILIAN's *ſentiments upon the Hypotypoſis.* § 6. *Directions concerning the uſe of this Figure.*

§ 1. *HYpotypoſis* * is a Figure, by which we give ſuch a diſtinct and lively repreſentation of what we have occaſion to deſcribe, as furniſhes our hearers with a particular, ſatisfactory, and complete knowledge of our ſubject.

§ 2. A vaſt variety of inſtances of the *Hypotypoſis* might be produced from ancient and modern Writers; but that I may neither, on the one hand, indulge to an extravagant and needleſs profuſion, nor, on the other, be wanting in the recital of examples of a Figure ſo animated and entertaining,

* From υποτυπωω, *I delineate,* or *repreſent.*

entertaining, I ſhall mention the following inſtances. What a magnificent deſcription have we of the Deity in the following verſes, aſcribed to ORPHEUS?

Only to pious minds I ſing. Be gone,
All ye profane; but thou, MUSÆUS, hear,
Thou ſacred offſpring of the radiant moon:
Truth I declare; nor let thy gen'rous mind,
In error long involv'd, deprive thy life
Of its ſupreme enjoyment. Eye the Word
Divine, and this with all thy might purſue,
And let its light direct thine inmoſt pow'rs:
In the right path unweari'd urge thy way:
Contemplate the great Ruler of the world:
The GOD is one, with ſelf-exiſtence crown'd,
While nature to his will its being owes,
And his pervading preſence always feels
Thro' all her realms, tho' never mortal eye
Has ſeen that GOD whoſe eye ſurveys us all.
He, tho' of goodneſs the exhauſtleſs ſource,
Scatters on ſinful men unnumber'd ills,
Wide-waſting war, and ſorrows drench'd in tears.
There's not a potentate on earth but ſways
His ſceptre in dependence on his pow'r.
I ſee him not in darkneſs deep immur'd;
Groſs is the keeneſt edge of human ſight,
Nor can we trace that GOD who rules in all.
He, on a golden throne, reſides in heav'n,
Whoſe pavement, like the poliſh'd mirror, ſhines:
He walks the ample circuit of the earth,
His right-hand graſps the wide-extended deep;
Majeſtic mountains, rivers wat'ring wide
The pregnant glebe, the ocean's dire abyſs,

With billows foaming high, confeſs the GOD,
And tremble when he rolls his thunders round *.

I cannot but alſo admire in the ſame light the invocation of ARATUS to JUPITER, in the introduction to his poem, *concerning the Stars*; in the fifth line of which by the way is that memorable paſsage, which the Apoſtle PAUL quotes from him, in his ſpeech to the *Athenians*, Acts xvii. 28. "For in Him we live, and move, and have our "being; as certain alſo of your own Poets have "ſaid, For we are alſo his offspring."

From

* Φθεγξομαι οις θεμις εστι, θυρας δ' επιθεσθε βεβηλοι
Παντες ομως· συ δ' ακουε φαεσφορου εκγινε μηνης
Μουσαι· εξερεω γαρ αληθεα· μηδε σε τα πριν
Εν στηθεσσι φανεντα φιλης αιωνος αμερση.
Εις δε λογον θειον βλεψας, τουτω προσεθρευε,
Ιθυνων κραδιης νοερον κυτος· ευ δ' επιβαινε
Ατραπιτω, μουνον δ' εσορα κοσμοιο ανακτα.
Εις εστ' αυτογενης· ενος εκτονα παντα τετυκται,
Εν δ' αυτοις αυτος περιγιγνεται· ουδε τις αυτον
Εισοραα θνητων, αυτος δε γε παντας οραται.
Ουτος δ' εξ αγαθοιο κακον θνητοις, διδωσι
Και πολεμον κρυοεντα, και αλγεα δακρυοεντα.
Ου δε τις εστ' ελεος χωρις μεγαλου βασιληος,
Αυτον δ' ουχ οροω· περι γαρ νεφος εστηρικται.
Πασιν γαρ θνητοις θνηται κοραι εισιν εν ομμοις,
Ασθενεες δ' ιδεειν Δια τον παντων μεδεοντα.
Ουτος γαρ χαλκειον ες ουρανον εστηρικται
Χρυσεω εινι θρονω, γαιης δ' επι πασσι βεβηκε,
Χειρα τε δεξιτερην επι τερματος ωκεανοιο
Παντοθεν εκτετακεν· περι γαρ τρεμει ουρεα μακρα,
Και πολαμοι, πολιης τε βαθος χαροποιο θαλασσης.

Vide JUSTINI MARTYR. *Oper.* p. 15. Fol. edit. *Lutet. Pariſ.* 1615.

From JOVE begin the ſong. Him all mankind
Should celebrate in never-ceaſing praiſe:
The God attends us in our common walks,
And public councils. Intimate he fills
Th' expanded ſea, and all its buſy ports
With his all-pow'rful preſence. On his hand
We always hang, his bleſſings we enjoy,
For we are ev'n his offspring. He in love
Paternal points us to the good of life,
And, careful that his children ſhould not want,
Enkindles them to labour: he inſtructs
The proper time to break the ſtubborn earth
With the ſharp plough, or turn it with the ſpade.
He too directs the ſeaſon when to dig
The trench for plants, and when to caſt the ſeed
Into the genial boſom of the ground;
For he in heav'n has fix'd th' unerring ſigns,
And wiſely marſhalling the hoſt of ſtars,
Has giv'n thoſe radiant orbs to guide the year,
And teach mankind the hours for ev'ry toil.
Hail, thou Almighty! whoſe propitious ſmile
We firſt and laſt invoke: hail, Sire of all!
Thou, the great wonder, and great friend of man †.

It

† Εκ Διος αρχωμεσθα· τον υδεποτ' ανδρες εωμεν
Αρρητον. Μεσται δε Διος πασαι μεν αγυιαι
Πασαι δ' ανθρωπων αγοραι· μεστη δε θαλασσα
Και λιμενες· παντη δε Διος κεχρημεθα παντες.
Του γαρ και γενος εσμεν. Ο δε ηπιος ανθρωποισι
Δεξια σημαινει· λαους δ' επι εργον εγειρει,
Μιμνησκων βιοτοιο· λεγει δ' οτε βωλος αριστη
Βουσι τε και μακελησι· λεγει δ' οτε δεξιαι ωραι
Και φυτα γυρωσαι, και σπερματα παντα βαλεσθαι.
Αυτος γαρ τα γε σημαθ' εν ουρανω εστηριξεν,

It is a very ſtrong and affecting deſcription of the deep degeneracy of mankind, which we meet with in a poem of CATULLUS.

At length the earth with crimes was delug'd o'er,
And all thro' ſelfiſh luſt conſpir'd t' eraſe
The principles of juſtice from their minds.
One brother's hands ſmok'd with another's blood;
Children o'er parents aſhes dropt no tear:
The father wiſh'd his eldeſt ſon's deceaſe,
That from the clogs his marriage had entail'd
He might live free, and ſome young nymph enjoy.
The wicked mother to her lewd embrace
Tempted her ſon, too young to know the crime;
While the pale Houſhold-gods, amaz'd, aghaſt,
Beheld the monſtrous deed. The ſacred lines
Of right and wrong, amidſt their impious rage,
Were all confounded; till at laſt the Gods,
Patrons of righteouſneſs, forſook our world,
In juſt abhorrence of th' enormous crimes *.

Our

Αςρα διακρινας· εσκεψαλο δ' εις ενιαυλον
Αςερας, οικε μαλιςα τελυγμενα σημαινοιεν
Ανδρασιν, ωραων, οφρ' εμπεδα πανλα φυωνλαι·
Τω μιν αει πρωλον τε και υςαλον ιλασκονλαι·
Χαιρε παλερ, μεγα θαυμα, μεγ' ανθρωποισιν ονειαρ.

ARATUS *Solenſis de Phænomenis.*

* Sed poſtquam tellus ſcelere eſt imbuta nefando,
Juſtitiamque omnes cupida de mente fugarunt:
Perfudere manus fraterno ſanguine fratres;
Deſtitit extinctos natus lugere parentes:
Optavit genitor primævi funera nati,
Liber ut innuptæ potiretur flore novercæ.
Ignaro mater ſubſternens ſe impia nato
Impia non verita eſt Divos ſcelerare parentes.

Omnia

Our MILTON has given us ſuch a natural and ſtrong deſcription of ADAM's conſternation upon his being made acquainted by EVE with her eating the forbidden fruit, that it ſeems impoſsible for any human powers to excel him.

On th' other ſide, ADAM, ſoon as he heard
The fatal treſpaſs done by EVE, amaz'd,
Aſtonied ſtood and blank, while horror chill
Ran thro' his veins, and all his joints relax'd;
From his ſlack hand the garland wreath'd for EVE
Down dropt, and all the faded roſes ſhed:
Speechleſs he ſtood and pale ——*

Dr YOUNG, in his *Paraphraſe on Part of the Book of Job*, thus deſcribes the peacock:

How rich the peacock! what bright glories run
From plume to plume, and vary in the ſun!
He proudly ſpreads them to the golden ray,
Gives all his colours, and adorns the day;
With conſcious ſtate the ſpacious round diſplays,
And ſlowly moves amid the waving blaze.

Dr WATTS has thus enlarged theſe lines into a deſcription, I had almoſt ſaid, beyond all praiſe,

View next the peacock. What bright glories run
From plume to plume, and vary in the ſun!
Proudly

Omnia fanda, nefanda malo permiſta furore
Juſtificam nobis mentem avertere Deorum.
Quare nec tales dignantur viſere cœtus,
Nec ſe contingi patiuntur lumine claro.
CATULLI, 65.

* *Paradiſe Loſt*, book ix. line 888.

Proudly he boaſts them to the heav'nly ray,
Gives all his colours, and adorns the day.
Was it thy pencil, JOB, divinely bold,
Dreſt his rich form in azure, green, and gold;
Thine hand his head with ſtarry radiance crown'd,
And ſpread his ſweepy train? His train diſdains the ground,
And kindles living lamps thro' all the ſpacious round.
Mark with what conſcious ſtate the bird diſplays
His native gems, and 'midſt the waving blaze
On the ſlow ſtep of majeſty he moves,
Aſſerts his honours, and demands his loves *.

The next inſtance of the *Hypotypoſis*, with which I ſhall preſent my Reader, is that of Dr THOMAS BURNET, in his *Theory of the Earth*, upon the final conflagration. "When this admirable Author," ſays the *Spectator* †, "has reviewed all that has paſt, or is to come, which "relates to the habitable world, and run through "the whole fate of it, how could a guardian "angel, that had attended it through all its "courſes or changes, ſpeak more emphatically "at the end of his charge, than does our Author, when he makes as it were a funeral oration over this globe, looking to the place "where it once ſtood."

"Let us only, if you pleaſe, to take leave "of this ſubject, reflect upon this occaſion on "the vanity and transient glory of this habitable

* WATTS's *Works*, Quarto edition, vol. iv. p. 610.

† N° 146.

" ble world: how by the force of one element
" breaking looſe upon the reſt, all the varieties
" of nature, all the works of art, all the la-
" bours of men, are reduced to nothing. All
" that we admired and adored before as great
" and magnificent, is obliterated or vaniſhed;
" and another form and face of things, plain,
" ſimple, and every where the ſame, over-
" ſpreads the whole earth. Where are now the
" great empires of the world, and their great
" imperial cities? their pillars, trophies, and
" monuments of glory? Shew me where they
" ſtood, read the inſcription, tell me the vic-
" tor's name. What remains, what impres-
" ſions, what difference or diſtinction, do you
" ſee in this maſs of fire? *Rome* itſelf, eter-
" nal *Rome*, the great city, the empreſs of the
" world, whoſe domination or ſuperſtition, an-
" cient and modern, make a great part of the
" hiſtory of this earth, what is become of her
" now? She laid her foundations deep, and her
" palaces were ſtrong and ſumptuous. *She glo-*
" *rified herſelf as a queen, and ſaid in her heart, I*
" *ſit a queen, and ſhall ſee no ſorrow*; but her
" hour is come, ſhe is wiped away from the
" face of the earth, and buried in everlaſting
" oblivion. But they are not cities only, and
" works of mens hands, but the everlaſting
" hills, the mountains and rocks of the earth,
" are melted as wax before the ſun, and their
" place is no where found. Here ſtood the
" *Alps*, the load of the earth, that covered

" many

" many countries, and reached their arms from
" the *Ocean* to the *Black-ſea*; this huge maſs
" of ſtone is ſoftened and diſſolved as a ten-
" der cloud into rain. Here ſtood the *African*
" mountains, and *Atlas* with his top above the
" clouds; there was frozen *Caucaſus*, and *Tau-*
" *rus*, and *Imaus*, and the mountains of *Aſia*;
" and yonder, towards the north, ſtood the *Ri-*
" *phæan* hills, clothed in ice and ſnow: all theſe
" are vaniſhed, dropt away as the ſnow upon
" their heads. *Great and marvellous are thy*
" *works*; *juſt and true are thy ways, thou King of*
" *ſaints! Hallelujah.*"

§ 3. Might I be permitted, without being thought too copious in the examples of the *Hypotypoſis*, I would add the deſcriptions of a country Life, from thoſe two excellent lyric Poets, HORACE and CASIMIRE; the firſt of whom deſcribes the life of a country farmer; the other, that of a man of piety and leiſure. I apprehend both the odes to be very beautiful in their kind; and with them I ſhall conclude the inſtances of the *Hypotypoſis*, except what I may think proper to ſelect from the ſacred Writings.

" Happy the man who, freed from care,
" Such as our good forefathers were,
" And from the curs'd anxiety
" That haunts a life of uſury,
" With his own oxen ſhares the toil
" In plowing his paternal ſoil:

" He

" He nor the martial trumpet hears,
" Nor the tumultuous ocean fears;
" Nor at the ſenate-houſe attends,
" Nor at the great man's levee bends.
" But round the naked poplar twines
" The pliant branches of his vines;
" Or prunes off each ſuperfluous ſhoot,
" That others may grow rich in fruit;
" Or in ſequeſter'd valleys ſees
" His lowing cattle browſe at eaſe;
" Or of his honey ſtores his ſtock,
" Or clips the fleeces from his flock.
" He, when his brow the autumn rears,
" And crown'd with mellow fruits appears,
" Gathers his pears for winter's uſe,
" Which his ingrafted trees produce,
" Or his impurpled grapes that vie
" In colour with the *Tyrian* die;
" Whoſe choice his willing hands preſent
" In a devout acknowledgment
" To the kind Gods, that round his farm
" Patrol, and guard his grounds from harm.
" Theſe gifts, PRIAPUS, are thy due;
" SYLVANUS, theſe belong to you.
" Sometimes beneath th' embow'ring ſhade
" Of oaks, or on the greenſward laid,
" He ſees in lucid mazes glide
" The river's ſtrong majeſtic tide;
" Or hears the birds with lab'ring throats
" Loud warbling in a thouſand notes;
" Or fountains, that, in murmurs deep
" Wand'ring adown ſome neighbouring ſteep,
" Lull him inſenſibly to ſleep.

" But

" But when the year revers'd deforms
" The ground, convulſes heav'n with ſtorms,
" Drenches the fields with flooding rains,
" Or heaps with ſnow the barren plains,
" He with a cry of hounds beſets
" The boars, and drives them on his nets;
" Or for devouring thruſhes ſpreads
" The gin's attenuated threads;
" Or hitches in a ſtronger ſnare
" The ſtranger-crane and tim'rous hare,
" To dignify his homely board,
" And a voluptuous feaſt afford.
" Who would not for ſuch rural bliſs
" For ever from his ſoul diſmiſs
" The care, that wild ambition breeds,
" Or what from lucre's luſt proceeds?
" But richer bleſſings crown his life,
" If he enjoys a faithful wife,
" Who wiſely o'er his houſe preſides,
" And for his progeny provides:
" (Such as adorn'd the *Sabine* name,
" Or like APULIA's ſwarthy dame)
" Her hearth with faggots ſhe will raiſe,
" And ſet them in a tow'ring blaze
" Againſt her lord's return at night
" To crown his labours with delight.
" Or when the kine the meadows leave,
" Careful ſhe pens them up at eve,
" And from their dugs diſtended wide
" Her pail receives the milky tide,
" Whoſe balmy draught, with what the vine
" This year has giv'n in gen'rous wine,
" And unbought dainties, which the field,
" The orchard, and the garden yield,

" Dreſt

" Dreſt by her cleanly hand, afford
" A pleaſant banquet to her lord.
" To ſhare in ſuch a rich repaſt,
" With me is equal to the taſte
" Of oyſters or of turbots rare,
" Or the high flavour of the char,
" That in the winter's thund'ring reign
" The tempeſt drives into our main.
" No pheaſant, and no *Afric* bird
" In luxury can be preferr'd
" To olives at the gath'ring time,
" And of the fruitful boughs the prime;
" Or herbs that in the plains abound,
" Or in the ſilver brooks are found,
" And furniſh'd with the double good
" Of wholſome phyſic, wholſome food;
" Or to the lamb, ſuch as we ſlay
" Upon ſome conſecrated day;
" Or kid, which ſome bold ſhepherd draws
" From the wolf's diſappointed jaws.
" Amidſt his high delicious feaſt,
" How are the yeoman's joys increas'd
" To ſee his flocks from paſture come,
" Bleating for their nocturnal home;
" To ſee his wearied oxen bear
" On their worn necks th' inverted ſhare;
" To ſee his ſlaves, a cluſt'ring ſwarm,
" Whoſe faithful toils enrich his farm,
" At eaſe reclining round his hearth,
" While the Gods ſmile, and ſhare the mirth!"

Thus the fam'd griper ALPHIUS ſung,
His heart conſenting with his tongue,
And, quitting his uſurious plan,
Reſolv'd to be a countryman,

The

The *ides* pour'd in his caſh amain,
The *kalends* ſent it out again *.

* Beatus ille qui procul negotiis
Ut priſca gens mortalium,
Paterna rura bobus exercet ſuis,
Solutus omni fœnore:
Nec excitatur claſſico miles truci,
Nec horret iratum mare:
Forumque vitat, & ſuperba civium
Potentiorum limina.
Ergo aut adulta vitium propagine
Altas maritat populos;
Inutileſque falce ramos amputans,
Feliciores inſerit:
Aut in reducta valle mugientium
Proſpectat errantes greges;
Aut preſſa puris mella condit amphoris,
Aut tondet infirmas oves.
Vel cum decorum mitibus pomis caput
Autumnus arvis extulit,
Ut gaudet inſitiva decerpens pyra,
Certantem & uvam purpuræ.
Qua muneretur te, Priape, & te pater
Sylvane, tutor finium.
Libet jacere modo ſub antiqua ilice;
Modo in tenaci gramine.
Labuntur altis interim ripis aquæ;
Queruntur in ſylvis aves;
Fonteſque lymphis obſtrepunt manantibus;
Somnos quod invitet leves.
At cum tonantis annus hybernus Jovis
Imbres niveſque comparat;
Aut trudit acres hinc & hinc multa cane
Apros in obſtantes plagas;
Aut amite levi rara tendit retia,
Turdis edacibus dolos:
Pavidumque leporem, & advenam laqueo gruem,
Jucunda captat præmia.

Quis

Quis non malarum, quas amor curas habet,
Hæc inter obliviſcitur ?
Quod ſi pudica mulier in partem juvans
Domum, atque dulces liberos;
(Sabina qualis, aut peruſta ſolibus
Pernicis uxor Appuli)
Sacrum vetuſtis exſtruat lignis focum
Laſſi ſub adventum viri;
Claudenſque textis cratibus lætum pecus,
Diſtenta ſiccet ubera;
Et horna dulci vina promens dolio
Dapes inemptas apparet:
Non me Lucrina juverint conchylia,
Magiſve rhombus, aut ſcari,
Si quos Eois intonata fluctibus
Hyems ad hoc vertat mare;
Non Afra avis deſcendat in ventrem meum
Non attagen Ionicus
Jucundior, quam lecta de pinguiſſimis
Oliva ramis arborum;
Aut herba lapathi prata amantis, & gravi
Malvæ ſalubres corpori,
Vel agna feſtis cæſa terminalibus,
Vel hædus ereptus lupo.
Has inter epulas, ut juvat paſtas oves
Videre properantes domum!
Videre feſſos vomerem inverſum boves
Callo trahentes languido;
Poſitoſque vernas, ditis examen domus,
Circum renidentes lares!
Hæc ubi locutus fœnerator Alphius,
Jamjam futurus ruſticus,
Omnem relegit idibus pecuniam,
Quærit calendis ponere.

HORAT. *Epod.* od. 2.

The ode of CASIMIRE is as follows, intitled *The Praiſes of ſacred Leiſure*:

Yet, HORACE, happier ſtill is he,
Who, from the weight of labour free,
Has quitted his paternal farm,
Stranger to ſtrife and all alarm.
He fears not leſt his corn ſhould die,
Smitten by *Sirius'* burning eye;
Unanxious he leſt ſtorms ſhould tear,
And waſte the harveſt of the year.
His hours ſerenely glide afar
From the vexations of the bar,
Where blackeſt crimes are rob'd with white,
And the law tramples upon right.
Now he laments terreſtrial things
So long have clogg'd the ſpirit's wings,
So oft reſtrain'd its heav'nly flight,
And commerce with the worlds of light;
Or now in ſome ſequeſter'd vale,
(Firſt weighing in a faithful ſcale
The joys that conſcience can impart
In holy ſilence to the heart)
His thoughts, too long inur'd to roam
In fruitleſs tours, he orders home.
He too when night reſumes her reign,
And *Veſper* leads the ſtarry train,
Kindling all heav'n with ſparkling fires,
Th' immeaſurable arch admires;
Where in their pomp of radiant gold,
Unnumber'd globes at large are roll'd,
In magnitudes that far ſurpaſs
The world's material mighty maſs:

And

And now inquiſitive to find
If other globes are not behind,
Or ſome bright wonders undeſcry'd,
His tube is to the heav'ns appli'd.
Struck with amazement, he ſurveys
From num'rous chaſms † the peerleſs blaze

Of

† What the Poet intends by the *rimoſa lucis atria*, or *the courts of light that appear in chinks or chaſms*, the Tranſlator pretends not to determine. Poſſibly CASIMIRE might, according to the licence that may be granted to the Lyric muſe, conſider the ſtars as ſo many apertures into regions of glory that lie beyond them, and ſo call them *rimoſa lucis atria*; but, whatever was the Author's meaning, the Tranſlator has taken occaſion to inſert in his verſion ſome diſcoveries that have been made in the heavens, and of which he will preſent the Reader with an account from *the Abridgment of the Philoſophical Tranſactions by Mr* MARTYN, vol. viii. part 1. p. 132. in the margin of which page it is thus written, *Obſervations of the Appearances among the Fixed Stars, called Nebulous Stars, by* W. DERHAM, *D. D. Canon of Windſor, F. R. S.* The account is as follows.

" Theſe appearances in the heavens have borne the name " of *Nebulous Stars*; but neither are they ſtars, nor ſuch bo- " dies as emit, or reflect light, as the ſun, moon, and ſtars do; " nor are they *congeries* or *cluſters* of ſtars, as the *Milky Way*; " but whitiſh *areæ*, like a collection of *miſty vapours*, whence " they have their name.

" There are many of them diſperſed about in divers parts " of the heavens. There is a catalogue of them in HEVE- " LIUS's *Prodromus Aſtronomiæ*, which may be of good uſe to " ſuch as are minded to enquire into them.

" Beſides theſe, Dr HALLEY hath mentioned one in *Orion*'s " ſword; another in *Sagittary*; a third in the *Centaur* (never " ſeen in *England*); a fourth preceding the right foot of *An-* " *tinous*; a fifth in *Hercules*; and that in *Andromeda*'s *girdle*.

Of the empyrean coaſts, that lie
Beyond the concave of this ſky,

Though

" Five of theſe ſix I have carefully viewed with my excellent eight foot reflecting Teleſcope, and find them to be phe-
" nomena much alike; all except that preceding the right
" foot of *Antinous*, which is not a *nebuloſe*, but a *cluſter of ſtars*,
" ſomewhat like that which is in the *Milky Way*.

" Between the other four I find no material difference, only
" ſome are rounder, ſome of a more oval form, without any
" fixed ſtars in them to cauſe their light; only that in *Orion*
" hath ſome ſtars in it viſible only with the Teleſcope, but
" by no means ſufficient to cauſe the light of the *nebuloſæ*
" there. But by theſe ſtars it was that I firſt perceived the
" diſtance of the *nebuloſæ* to be greater than that of the fixed
" ſtars, and put me upon enquiring into the reſt of them;
" every one of which I could very viſibly and plainly diſcern
" to be at immenſe diſtances beyond the fixed ſtars near them,
" whether viſible to the naked eye, or Teleſcopic only; yea,
" they ſeemed to be as far beyond the fixed ſtars, as any of
" thoſe ſtars are from the earth.

" And now from this relation of what I have obſerved from
" very good and frequent views of the *nebuloſæ*, I conclude
" them certainly not to be *lucid bodies*, that ſend their light to
" us, as the ſun and moon; neither are they the *combined light*
" *of cluſters* of ſtars, like that of the *Milky Way*. But I take
" them to be vaſt *areæ*, or *regions of light*, infallibly beyond
" the fixed ſtars, and devoid of them. I ſay *regions*, meaning
" ſpaces of a vaſt extent, large enough to appear of ſuch a ſize
" as they do to us, at ſo great a diſtance as they are from us.

" And ſince thoſe ſpaces are devoid of ſtars, and even that
" in *Orion* itſelf hath its ſtars bearing a very ſmall proportion
" to its *nebuloſæ*, and they are viſibly not the cauſe of it, I
" leave it to the great ſagacity and penetration of this illuſtrious
" ſociety to judge whether theſe *nebuloſæ* are particular ſpaces
" of light; or rather, whether they may not, in all probabi-
" lity, be chaſms or openings into an immenſe region of light

" beyond

Though in its arch uncrowded roll
The countleſs orbs that gild the pole.

With

" beyond the fixed ſtars: becauſe I find in this opinion moſt " of the learned in all ages (both Philoſophers, and I may add " Divines too) thus far concurred, that there was *a region be-* " *yond the ſtars*. Thoſe that imagined there were *cryſtalline* or " *ſolid orbs*, thought a *cælum empyræum* was beyond them, and " the *primum mobile*; and they that maintained there were no " ſuch orbs, but that the heavenly bodies floated in the æther, " imagined that the ſtarry region was not the bounds of the " univerſe, but that there was a region beyond that, which " they called the *third region*, and *third heaven*.

" To conclude theſe remarks; it may be of uſe to take " notice, that in HEVELIUS's *Nebuloſæ* ſome ſeem to be more " large and remarkable than others; but whether they are " really ſo, or no, I confeſs I have not had an opportunity to " ſee, except that in *Andromeda*'s *girdle*, which is as conſidera- " ble as any I have ſeen. In the maps of the conſtellations, " the moſt remarkable are the three near the eye of *Capricorn*; " that in *Hercules*'s foot; that in the third joint of *Scorpio*'s " tail; and that between *Scorpio*'s tail, and the bow of *Sagit-* " *tary*. But if any one is deſirous to have a good view of " theſe or any other of the *nebuloſæ*, it is abſolutely neceſſary " that he ſhould make uſe of very good glaſſes, elſe all his la- " bour would be in vain, as I have found by experience."

It may not be improper to obſerve upon this account given by the very ingenious Dr DERHAM, that if the fixed ſtars, as they are known to be, are at an amazing diſtance from our earth; and if theſe bright ſpaces that have been mentioned, are at a like aſtoniſhing diſtance from the fixed ſtars; and if theſe lucid *areæ*, thus, I had almoſt ſaid, infinitely remote from us, are but the glimmerings of light, through what are only chinks and chaſms, into theſe ſuburbs, if I may ſo call them, of the univerſe from a region of glory that lies beyond, and encompaſſes the convexity of the ſtupendous round of the ſtarry heavens, in a like manner as a ſphere

With extaſy he hails the ſight
Of thoſe ſupernal fields of light,
Where GOD's own face in ſmiles ſerene,
And JESUS, thron'd in love, are ſeen,
Where ſeraphs ſwell their notes of praiſe,
And ſaints their humbler anthems raiſe:
Thither he longs to wing his flight
To ſhare the worſhip and delight,

And

of glaſs ſuſpended in the air at noon-day has all its ſurface ſurrounded with the atmoſphere and ſun-beams, whither, whither, whither, I ſay, are we arrived? Height, depth, length and breadth, how ſtupendouſly vaſt are they, and how much ſurpaſſing our comprehenſion? Into what an atom, compared with the univerſe, is the vaſt globe of the earth ſhrunk, and into what leſs than atoms ourſelves, the leſs than emmets, or mites creeping upon the face of the terreſtrial ball? Thought, in its boldeſt flights, in its utmoſt laboured exertion, deſpairs to conceive the extents, the extents, did I ſay? nay, only ſome ſmaller parts of this aſtoniſhing, and to us, I had almoſt ſaid, unbounded creation. What then are the power and perfections of that Being who has made all theſe things, who has raiſed the univerſe by a word, who pervades it by his preſence, who controls it by his will, and can at once diſſolve it by his frown? according to the ſublime accounts of Scripture, *Gen.* i. 3. *And* GOD *ſaid, Let there be light, and there was light.* Jer. xxiii. 24. *Do not I fill heaven and earth, ſaith the* LORD? Pſalm cxxxv. 6. *Whatſoever the* LORD *pleaſed, that did he in heaven and in earth, in the ſeas, and in all deep places:* and *Rev.* xx. 11. *And I ſaw a great white throne, and Him that ſat on it, from whoſe face the earth and the heaven fled away, and there was found no place for them.*

To Him whoſe temple is all ſpace,
Whoſe altar earth, ſea, ſkies!
One chorus let all being raiſe!
All nature's incenſe riſe!

POPE's *Univerſal Prayer.*

And mourns his lot, condemn'd to dwell
So long in this corporeal cell.
Soon as the ſun, from *Ganges'* ſtreams
Emerg'd, emits his orient beams,
With veneration moſt profound,
Kneeling or proſtrate on the ground,
He, nullify'd before his GOD,
Devoutly deprecates his rod,
And aſks his mercy to efface
His guilt, and ſhew its ſmiling face.
But when the ſpring, ſerene and gay,
Dreſt in th' unſulli'd beams of *May*,
Rides forth upon the blooming hours,
And all the meads are crown'd with flow'rs,
His eyes, that fix'd themſelves above,
Deſcending o'er the landſcape rove,
And mark what glories all divine
In thouſand forms and colours ſhine.
" How do the graſſy ſpires, he cries,
" Shoot upwards, and affect the ſkies?
" All things around with one conſent
" Their diſtance from the ſkies lament;
" Th' enamell'd mead, the ſpringing copſe
" Weep in a thouſand mournful drops.
" Pallid and wan the privet blows,
" Faint bluſhes overſpread the roſe;
" The lilies to the heav'n expand,
" As they would greet that better land,
" At ev'ning ſighing to the wind,
" At morn in ſhow'rs of tears declin'd;
" And what ſhall I forget my birth
" Celeſtial, and be fond of earth?
" Be fond of this encumb'ring clod,
" And never ſeek my Heav'n, and GOD?"

Accoſting thus the groves and hills,
The bubbling ſprings, and purling rills,
He haſtens thro' the various ſcenes,
Th' entwining ſhades and flow'ry greens,
To trace where the Creator trod,
" And left the footſteps of a GOD."
But, if inclining to unbend,
He to his villa aſks his friend,
When *Auguſt* glows with ſultry heat,
To ſhare with him a rural treat,
He at his porch, or under ſhade
Around in verdant gloom diſplay'd,
Collecting from his various hoard,
With a neat plenty crowns his board.
In a pure ſhell his ſalt is plac'd,
Here recent cheeſe invites the taſte;
Here with the wine the flaſket glows,
Here ſparkling ale the vaſe o'erflows;
While ſtrawberries the woods produce,
Rich in their ſcents, and rich in juice,
Give to the bread a flav'rous taſte,
Or crown with dainties the repaſt.
Not turbot's dignity of food,
Nor turtle, from a foreign flood,
So well relieve my appetite,
Or give my palate ſuch delight,
As the wood-pigeon, young and freſh,
Or turtle-dove's delicious fleſh;
Or gooſe, that ſhares its time between
The neighb'ring pool and neighb'ring green;
With beans too good for SAMOS' ſage
To licenſe in his learned age;
Salads of lettuce, onions, creſſes,
And frumenty in ſav'ry meſſes;

Not

Not ſuch at city-feaſts appear,
Unrivall'd by the kickſhaws there.
His banquet o'er, his ſteps repair
From the dead ſea of ſultry air,
Into the thick-embow'ring grove,
Or by the river's margin rove,
Or in the boſom of a boat
On the ſmooth current ſee him float,
From whence, rich viands round him caſt
To call the fiſhes to repaſt,
Among the crowd he drops the bait
One hapleſs quick abſorbs the fate,
And the rod trembles with his weight,
Or trout, or tench, food for delight,
To ſmoke upon his board at night.
Mean time with lowing herds the woods,
With bleating flocks reſound the floods,
While finches, from their green retreat
Warbling, their tales of love repeat,
And nightingales of muſic pour
Their large inimitable ſtore.
The ſhepherd's pipe here calls the goats
Wide-wand'ring to their ev'ning-cotes;
With ſcythes inverted here the ſwains
Alternate tune their jocund ſtrains;
While the wains labour with their weight,
And groan to yield their precious freight
Into the barns, that ſcarce contain
The treaſures of the hoarded grain.
His joys to heighten and refine
With him his friends unbending join,
Friends philoſophic and polite
Skill'd to improve and to delight,
With wit's quick ſallies to ſurpriſe,
And make the voice of laughter riſe.

Thus

Thus innocently, wiſely gay,
He ſees the ſun's departing ray,
And conſcience ſmiles upon the day.
Had the rich uſ'rer ALPHIUS ſeen
A life ſo ſacred and ſerene,
When he reſolv'd to baniſh care,
And to ſome ſtill receſs repair,
The wretch had not renew'd his ſin,
And what the *ides* had gather'd in,
He had not on the *kalends* lent,
And dropt his laudable intent *.

* At ille, FLACCE, nunc erit beatior,
Qui mole curarum procul
Paterna liquit rura, litigantium
Solutus omni jurgio;
Nec ſolis æſtum frugibus timet ſuis,
Nec ſidus hyberni Jovis,
Rixaſque vitat, et ſceleſta curiæ
Rapacioris limina.
Ergo aut profanis hactenus negotiis
Amiſſa plorat ſidera;
Aut in reducta ſede diſperſum gregem
Errantis animi colligit,
Poſtquam beatæ lucra conſcientiæ
Quadrante libravit ſuo.
Idem, propinqua nocte, ſtellatas vigil
Cum Veſper accendit faces,
Ut gaudet immortale mirari jubar,
Terraque majores globos,
Et per cadenteis intueri lacrymas
Rimoſa lucis atria,
Quæ CHRISTE tecum, Virgo quæ tecum colat
Perennis hæres ſeculi!
Volvuntur aureis interim ſtellæ rotis,
Pigrumque linquunt exſulem,
Per ora cujus uberes eunt aquæ,
Somnos quod avertat graveis.

At

At quando lotum Gangis aut Indi fretis
Jam Phœbus attollit caput,
Mentis profundus, & ſui totus minor
Irata flectit numina;
Vel cum ſereno fulſerit dies Jove
Aprilibuſque feriis,
Aſſueta cœlo lumina, in terras vocat,
Lateque proſpectum jacit,
Campoſque luſtrat, & relucentem ſua
Miratur in ſcena Deum.
" En omnis, inquit, herba non morantibus
" In aſtra luctatur comis;
" Semota cœlo lacrymantur, & piis
" Liquuntur arva fletibus:
" Liguſtra canis, & roſæ rubentibus
" Repunt in auras brachiis;
" Aſtriſque panda neſcio quid pallido
" Loquuntur ore lilia,
" Et ſerò blandis ingemunt ſuſpiriis,
" Et manè rorant lacrymis.
" Egone ſolus, ſolus in terris piger
" Tenace figor pondere?"
Sic & propinquas allocutus arbores,
Et multa coram fontibus
Riviſque fatus, quærit auctorem Deum
Formoſa per veſtigia.
Quod ſi levandas mentis in curas vigil
Ruris ſuburbani domus
Quales Luciſci, vel Nemecini lares,
Udumve Beſdani nemus
Rudeis adornet ruſtica menſas dape
Siccos ſub Auguſti dies;
Jam tunc ſub ipſum limen, aut domeſtica
Lenis ſub umbra populi
Exſpectat omnis hoſpitem ſuum penus,
Et concha ſinceri ſalis,
Preſſique meta lactis, & purus calix,
Et hoſpitalis amphora,
Et fraga, raris verna quæ dumis legit,
Jucunda panis præmia.

Non

Non me ſcari tunc, non lucrinorum gravis
Sagina mulorum juvet:
Sed cereus palumbus, aut turtur niger,
Aut anſer amnis accola,
Et eruditam quæ fugit gulam faba
Lætumque, nec ſimplex olus,
Et quæ ſuprema colligetur, ac gravi
Patella nil debet foro.
Poſthæc vel inter læta quercetis juga,
Vel inter amneis juverit
Vitare triſteis poſt meridiem notos
Sub æſculo vel ilice;
Nigrumve littus, aut opaca lubricis
Tranare ſtagna lintribus,
Jactaque fruge ludibundum ducere
Trementem piſcem linea.
Remugit ingens interim tauris nemus,
Umbroſa balant flumina;
Et aut in antris garriunt Acanthides
Aut in rubis Luſciniæ.
Hinc per rubeta paſtor errantes capras
Vocante cogit fiſtula:
Illinc herili meſſor è campo redux
Alterna plaudit carmina,
Et preſſa ſectos plauſtra per ſulcos gemunt
Ruptura ruris horrea.
At nec tacemus ponè confidentium
Dulcis manus ſodalium;
Nec inficeta ſermo differtur mora,
Sed innocentibus jocis,
Multoque tinctus, ſed verecundo ſale,
Innoxium trahit diem.
Hæc ſi videret fœnerator Alphius
Olim futurus ruſticus,
Quam collocârat idibus pecuniam
Nollet calendis ponere.

CASIMIR. *Epod.* od. 3.

§ 4.

§ 4. We ſhall next proceed to point out ſome inſtances of the *Hypotypoſis* from the ſacred Writings; and out of the abundance that might be collected thence, the following examples of this Figure ſhall ſuffice for our purpoſe.

What a magnificent and animated deſcription have we of the divine omnipreſence and omniſcience in *Pſalm* cxxxix. from the beginning? "O LORD, thou haſt ſearched me, and known "me. Thou knoweſt my down-ſitting, and mine "up-riſing: thou underſtandeſt my thought afar "off. Thou compaſſeſt my path and my lying "down, and art acquainted with all my ways. "For there is not a word in my tongue, but, lo, "O LORD, thou knoweſt it altogether. Thou "haſt beſet me behind and before, and laid thine "hand upon me. Such knowledge is too wonderful for me: it is high, I cannot attain unto "it. Whither ſhall I go from thy Spirit? or "whither ſhall I flee from thy preſence? If I "aſcend up into heaven, thou art there: if I "make my bed in hell (or the grave) behold, "thou art there. If I take the wings of the "morning, and dwell in the uttermoſt parts of "the ſea; even there ſhall thine hand lead me, "and thy right-hand ſhall hold me. If I ſay, "Surely the darkneſs ſhall cover me; even the "night ſhall be light about me: yea, the darkneſs hides not from thee, but the night ſhines "as the day: the darkneſs and the light are both "alike to thee."

In

In what an auguſt manner, and with what inimitable ſplendor, are the divine power and wiſdom repreſented in *Iſaiah* xl. 12? "Who hath "meaſured the waters in the hollow of his hand, "and meted out heaven with a ſpan, and com- "prehended the duſt of the earth in a meaſure, "and weighed the mountains in ſcales, and the "hills in a balance? Who hath directed the "Spirit of the LORD; or, being his counſellor, "hath taught him? With whom took he coun- "ſel, and who inſtructed him and taught him "in the path of judgment, and taught him "knowledge, and ſhewed to him the way of un- "derſtanding? Behold, the nations are as a "drop of a bucket; and are counted as the ſmall "duſt of the balance: behold, he takes up the "iſles as a very little thing *; and *Lebanon* is "not ſufficient for him to burn, nor the beaſts "thereof for a burnt offering. All nations be- "fore him are as nothing; and they are counted "to him leſs than nothing, and vanity."

In

* VITRINGA renders this verſe, "Ecce gentes ſunt ut "gutta de ſitula, reputanturque ut pulviſculus bilancium! "En inſulæ ſunt ut minutum quid quod avolat" *Behold, the nations* (before GOD) *are as a drop of the bucket*; the drop that depends from the bucket juſt emerged from the well into which it has been plunged. *They are as the ſmall duſt of the balance*; the almoſt imperceptible grain upon the balance, and of which no account is taken. And *the iſlands*, ſtrong, ſpacious, and deep-rooted as they are, are before GOD like the flitting mote that roves through the air, without any weight or ſtability againſt the leaſt breath that ſtirs in the heavens.

In *Iſaiah* xiii. from the 19th verſe, what a ſtrong and affecting deſcription is there of the deſolation of *Babylon?* and we almoſt ſhudder as much at the account the Prophet gives of it, as if we beheld the hideous ruins with our eyes. " And Babylon, the glory of kingdoms, the " beauty of the Chaldees excellency, ſhall be as " when GOD overthrew Sodom and Gomorrah. " It ſhall never be inhabited, neither ſhall it be " dwelt in from generation to generation. Nei- " ther ſhall the Arabian pitch his tent there, nei- " ther ſhall the ſhepherds make their fold there: " but wild beaſts of the deſert ſhall be there; " and their houſes ſhall be full of doleful crea- " tures, and owls ſhall dwell there, and ſatyrs " ſhall dance there. And the wild beaſts of the " islands ſhall cry in their deſolate houſes, and " dragons in their pleaſant places: and her time " is near to come, and her days ſhall not be pro- " longed." Obſerve in what magnificence and pomp the Prophet repreſents the city; *Babylon, the glory of kingdoms, the beauty of the Chaldees excellency*; and how he immediately deſcends to deſcribe its total abſolute ruin: *it ſhall be as when* GOD *overthrew Sodom and Gomorrah.* He adds, *it ſhall never be inhabited, neither ſhall it be dwelt in from generation to generation; neither ſhall the Arabian pitch tent there, neither ſhall the ſhepherds make their fold there.* So far ſhall this vaſt and ſtately city, now the ſeat of empire, and the renown of the world, be from containing an innumerable

numerable multitude of ſtated conſtant inhabitants, that not ſo much as the wandering *Arab* ſhall pitch his tent there for a night, nor ſhall the lonely ſhepherd here feed or fold his flocks: "But wild beaſts of the deſert ſhall lie there, and "their houſes ſhall be full of doleful creatures; "and owls ſhall dwell there, and ſatyrs (or wild "goats) ſhall dance there; and the wild beaſts "of the iſland ſhall cry in their deſolate houſes, "and dragons, or enormous ſerpents, in their "pleaſant palaces." What diſmal ſolitude, as to mankind! what utter devaſtation of this proud imperial city! Savage beaſts, birds of night and melancholy, and broods of huge ſerpents full of deadly poiſon, make their undiſturbed neſts and dwellings in thoſe houſes, in thoſe palaces where monarchy ſat enthroned in univerſal empire, where pride gloried in its unrivalled ſplendor, where luxury reigned in unbounded profuſion, and where nations of men dwelt at large, the walls of *Babylon* being, according to HERODOTUS, above ſixty miles in compaſs. I know not where we ſhall find a paſſage equal to this deſcription of the total ruin of once a ſtrong and moſt magnificent city, except that in *Zeph.* ii. 13. "And "he will ſtretch out his hand againſt the north, "and deſtroy Aſſyria, and will make Nineveh a "deſolation, and dry like a wilderneſs. And "flocks ſhall lie down in the midſt of her, all "the beaſts of the nations: both the cormorant "and the bittern ſhall lodge in the upper lintels "of it; their voice ſhall ſing in the windows,

"deſolation

" deſolation ſhall be in the threſholds *." After producing theſe paſſages, how flat and languid will the lines of HORACE appear, that deſcribe a ſimilar deſolation, no leſs than that of the famous *Troy*?

While grazing herds inſulting bound
Where PRIAM and where PARIS lie,
And the wild beaſts in peace profound
In caves conceal their progeny †.

Another inſtance of the *Hypotypoſis* from the Scriptures may be taken from the Prophet JOEL, who deſcribes the plague of Locuſts with an inimitable

* If the Reader would entertain himſelf with an account of *Nineveh* and *Babylon* in their greatneſs and magnificence, and at the ſame time ſatisfy himſelf as to the accompliſhment of theſe Scripture prophecies concerning their ruin, I would particularly recommend him to the peruſal of Dr NEWTON's *Diſſertations on the Prophecies*, vol. i. p. 246—313.

" Juſt before the village of *Elugo*" (ſays RAUWOLF, a *German* traveller, who paſſed that way in the year 1574) " is the " hill whereon the caſtle of *Babylon* ſtood, and the ruins of its " fortifications are ſtill viſible, though demoliſhed and uninhabited. Behind it, and pretty near to it, ſtood the tower " of *Babylon*. It is ſtill to be ſeen, and is half a league in " diameter; but ſo ruinous, ſo low, and ſo full of venomous " creatures, which lodge in holes made by them in the rubbiſh, that no one durſt approach nearer to it than within " half a league, except during two months in the winter, when " theſe animals never ſtir out of their holes." RAY's *Edition of theſe Travels*, part ii. chap. 2.

† Dum Priami Paridiſque buſto
Inſultet armentum, & catulos feræ
Celent inultæ ——— HORAT. *Od.* lib. iii. od. 3.

mitable propriety and force. *Chap.* i. 6, " For " a nation is come up upon my land, ſtrong and " without number, whoſe teeth are the teeth of " a lion, and he hath the cheek-teeth of a great " lion."

Very poetically is ſuch a ſwarm of Locuſts, as ſhould produce the devaſtations aſcribed to them, called a nation, in the ſame manner as VIRGIL uſes the word concerning the bees,

. . . The nation too is diff'rent as their kings *.

Nor let it ſeem ſtrange that their teeth ſhould be called the teeth of a Lion, and their cheek-teeth, the cheek-teeth of a great Lion, for the teeth of Locuſts are very ſharp and ſtrong; and PLINY tells us, " that they bite through every " thing, and even the doors of houſes †."

Verſe 7. " He hath laid my vine waſte, and " barked my fig-tree: he hath made it clean " bare, and caſt it away; the branches thereof " are made white."

That the Locuſts make this havoc upon trees is a fact, and their miſchief in this reſpect is here moſt truly as well as moſt awfully deſcribed. Dr CHANDLER, in his *Commentary on Joel* ‡, obſerves, " that קצף properly ſignifies " *to*

* Ut binæ regum facies, ita corpora gentis.
VIRGIL *Georgic.* lib. iv. ver. 95.

† Omnia morſu erodentes, & fores quoque tectorum. PLINII *Nat. Hiſt.* lib. xi. cap. 29.

‡ CHANDLER on *Joel*, page 33.

" *to burn* or *foam with anger*; and that accord-
" ingly the word here uſed may ſignify, either
" that theſe Locuſts ſhould ſcorch or burn up
" the trees by their touching them, it being ob-
" ſerved of them, that they ſcorch many things
" by their very touch, ſo that trees periſh and
" wither by it: or elſe it may denote, that they
" ſhall reduce the trees to a ſcum, or cover them
" over with froth, and ſo cauſe them to periſh
" or die. Thus the word is uſed, *Hoſea* x. 7.
" And I have obſerved, ſays the Doctor, of the
" caterpillar-kind, that they actually leave a ſort
" of ſcum upon thoſe plants and trees where
" they ſettle, which kills the branches upon
" which they lay it. And this is confirmed by
" a paſsage cited by BOCHART from MUFFETUS.
" They not only hurt by their biting corn, paſ-
" tures, meadows, gardens and orchards, but
" alſo by a blackiſh, greeniſh, ſharp, rank kind
" of dung; and eſpecially by a bilious and ſour
" ſpittle, which, as they gnaw, they pour out of
" their mouths in great plenty †."

The deſcription of the invaſion of this terrible army is renewed in *chap.* ii. 3. " The land is as
" the garden of *Eden* before them, and behind
" them a deſolate wilderneſs; yea, and nothing
" ſhall eſcape them."

† Nec ſolum morſu, ſegetibus, paſcuis, pratis, hortis, pomariiſque nocent; ſed etiam ſtercore item nigro, viridi, mordace, gravi, bilioſaque imprimis atque acri ſaliva, quam multam ex ore inter rodendum fundunt. BOCHART. *de Animalibus*, lib. iv. cap. 4. p. 468.

No words can poſsibly expreſs the ravages of an army of Locuſts in livelier terror. The land is like a blooming paradiſe in their van, but they leave a deſolate wilderneſs in their rear, ſo that no flowers, fruits, or verdure, ſhall eſcape their devaſtation.

Verſe 4. "The appearance of them is as the "appearance of horſes, and as horſemen, ſo ſhall "they run."

They ſhall be like horſes and horſemen for fierceneſs and rapidity.

Verſe 5. "Like the noiſe of chariots on the "tops of the mountains ſhall they leap, like "the noiſe of a flame of fire that devours the "ſtubble, as a ſtrong people ſet in battle-array."

"The Locuſts, ſays PLINY, fly with ſuch a "noiſe of their wings, that they might well "be imagined to be a larger kind of flying "creatures *." And BOCHART quotes REMIGIUS ALTISSIODORUS upon *Joel*, who ſays, "that "they make ſuch a ſound in their flight, as may "be heard at the diſtance of six miles." And that learned Writer produces a paſsage from CYRILL, who affirms, "that while the Locuſts are "eating the fruits of the earth, they make a "noiſe like that of the wind driving the flames "before it †."

Let

* Tanto volant ſtridore, ut aliæ alites credantur. PLIN. lib. xi. cap. 29.

† BOCHART. *ibid.* p. 475.

Let me add, what energy and ardor are there in the deſcription of the noiſe which theſe creatures make when they are compared to the rattling of chariots upon the tops of mountains, to the crackling of fire conſuming the ſtubble, and the ſhout of an army, drawn up in battle-array, to ſtrike terror into their enemies?

Verſe 7. "They ſhall run like mighty men, "they ſhall climb the wall like men of war; "and they ſhall march every one on his ways, "and they ſhall not break their ranks."

They ſhall be ſwift and inconquerable, and ſhall ſcale your houſes in defiance of all your oppoſition, and perform all this, like a marſhalled army, without any confuſion in their ranks. "They fly," ſays JEROM, in a paſsage quoted by BOCHART, "in ſuch order by the diſpoſition "and command of GOD, that every one keeps "his place, like the ſquares in a pavement, and "doth not deviate from it, if I may ſo ſpeak, ſo "much as a point. Nor does JEROM ſpeak this "from uncertain report, but as an eye-witneſs, "This, ſays he, we have lately ſeen in this pro-"vince, meaning *Paleſtine* *.

* Quod ita ſe habere his verbis aſſerit Hieronymus, tanto ordine, ex jubentis Dei diſpoſitione, volitant; ut inſtar teſterularum, quæ in pavimentis artificis manu, ſuum locum teneant, ut ne puncto quidem, ut ita dicam, declinent ad alteram. Neque ex incerta traditione id refert, ſed tanquam teſtis αυτοπτης. Hoc nuper, inquit, in hac provincia (Palæſtinæ) vidimus. BOCHART. *ibid.* 477.

Verſe 8. "Neither ſhall they thruſt one ano-
" ther; they ſhall walk every one in his path:
" and when they fall upon the ſword, they ſhall
" not be wounded."

The ſword is of great ſervice as a defence againſt ſome enemies, but it will not at all avail for the deliverance of a country from the invaſion of Locuſts; and when they fall or pitch upon it, ſuch is their natural agility, and ſuch the hardneſs of the coat of mail that covers their bodies, that they are not wounded. "Other
" animals, ſays BOCHART, flee away at the ſight
" of a man, but theſe animals of their own ac-
" cord attack him. Accordingly, when a cloud
" of Locuſts is coming, all perſons retire into
" their houſes, that they may not by going
" abroad provoke their rage. Nor is there the
" leaſt proſpect of repelling them by the ſword.
" They are borne along by a blind impulſe;
" nor do they dread the attack of the ſword, or
" are they eaſily wounded by it, ſince by their
" own lightneſs, and the ſmallneſs of their bo-
" dies, they would elude any ſtrokes that might
" be made at them: and beſides, as it is juſtly
" obſerved by CLAUDIAN,

" Their native clothing fortifies their backs,
" And nature arms them with a coat of mail *."

Verſe

* Reliqua enim animalia, viſo homine, fugiunt; ſed hæc hominem ultro impetunt. Proinde cum locuſtarum nubes ingruit, omnes in ædibus latent, ne, ſi prodeant, eas provocent.

Nec

Verſe 9. " They ſhall run to and fro in the " city: they ſhall run upon the wall, they ſhall " climb up upon the houſes; they ſhall enter in " at the windows like a thief."

No places ſhall be ſecure from theſe bold invaders; no mounds, no bulwarks, no ſtrong and high walls ſhall ſtop their march; and houſes and ſecret chambers ſhall be infeſted with theſe noxious creatures, and nothing ſhall be able to prevent their entrance, or chaſe them away. " No " height of walls, ſays THEODORET, who was " an eye-witneſs of this plague of Locuſts, is " able to hinder their acceſs. They will eaſily " paſs the walls, and, like thieves, enter by the " windows into the houſes; things which we " have often ſeen done by Locuſts, for not only " by flying, but by creeping up the walls, they " enter through the windows into the houſes †."

Verſe 10. " The earth ſhall quake before them, " the heavens ſhall tremble, the ſun and the " moon ſhall be dark, and the ſtars ſhall with- " draw their ſhining." And *verſe* 11. " The " LORD ſhall utter his voice before his army, for " his camp is very great, for he is ſtrong that

 " executes

Nec eſt quod armis intentatis has abigi poſſe ſperas. Feruntur enim cæco impetu, neque enſes timent, aut iis facile ſauciantur. Sua ſcilicet levitate, & corpuſculi tenuitate quoſvis ictus eludunt. Præterea ut à Claudiano recte animadverſum

—— cognatus dorſo dureſcit amictus,
Armavit natura cutem ——

BOCHART. *ibid.* 478.

† BOCHART. *ibid.* 478.

" executes his word; for the day of the LORD
" is very great and very terrible, and who can
" abide it?"

" KIMCHI," ſays Dr CHANDLER upon the place *, tells us, that " all theſe expreſsions are " by way of ſimilitude, to denote the greatneſs " of the affliction occaſioned by theſe Locuſts, " according to the uſual cuſtom of Scripture: " and herein JEROM agrees with him, who tells " us, that we are not to imagine that the hea- " vens moved, or the earth ſhook; but that " theſe things ſeemed to be ſo through the " greatneſs of their affliction and terror. Others " expound the Metaphor in a different way. " *The earth*, that is, the common people; the *ſun*, " *moon*, and *ſtars*, their nobles and great men; all " ranks and degrees ſhould be in the utmoſt con- " ſternation: but I ſee not," ſays the Doctor, " why theſe expreſsions may not have a more li- " teral meaning, at leaſt moſt of them." Accordingly we may thus interpret the paſsage. " The earth ſhall quake before them," really appear to do ſo through the continual motion of theſe creatures that overſpread its face, or through the exceſsive fear and univerſal trembling of the inhabitants. " The heavens ſhall tremble;" ſhall ſeem to tremble by the cloud of theſe inſects waving their wings in the air, and flying hither and thither under the whole cope of heaven. " The ſun and the moon ſhall be dark, " and the ſtars ſhall withdraw their ſhining:"

How

* *Commentary on Joel*, page 52.

How literally true this prediction might be in ſuch a plague of Locuſts as the Prophet deſcribes, *chap.* ii. 2. the invasion of "a great "people and a ſtrong, ſuch an invasion as there "had never been the like, neither ſhould there "be any more after it, even to the years of "many generations," we may learn from the accounts given of the Locuſts from PLINY, and from the *Chronicon* of HERMANUS CONTRACTUS.

PLINY's account is as follows. "Their eggs "are deſtroyed by the rains in the ſpring, but "in a dry ſpring there is a larger increaſe: "they are driven away by the winds in ſwarms, "and fall into ſeas and lakes. Perhaps this "happens to them by accident, and not, as the "ancients ſuppoſed, by their wings being wetted "with the moiſture of the night. The ancients "alſo tell us, that they fly not by night through "fear of the cold, not knowing that they will "paſs over wide ſeas, and, which may ſeem to "us moſt wonderful, that they will endure "hunger for ſeveral days together, for the ſake "of the provision of foreign countries. This "plague is attributed to the anger of the Gods; "for ſometimes they are very great, and make "ſuch a noiſe with their wings, that you would "ſuppoſe them to be a larger kind of flying crea-"tures. They alſo darken the ſun, while the "people from below behold them with a painful "ſolicitude, leſt they ſhould light upon their "fields. Their ſtrength is very great, and, as if it "was a ſmall matter to fly over the ſeas, they run

"through

" through immenſe tracts of land, and in the " harveſt overſpread the earth with a dreadful " cloud, burning up almoſt every thing only by " their touch, biting and eating through every " thing, even the doors of houſes *."

In the *Chronicon* of HERMANUS CONTRACTUS, under the year 873, we are told, " that ſo great " a multitude of Locuſts of an unheard-of size " coming from the eaſt in ſwarms, after the " manner of an army, paſsed through theſe " countries (*Germany*) that for two whole months " they often in their flight obſcured the rays of " the ſun for the ſpace of a mile, and in one " hour deſtroyed all kinds of verdure upon an " hundred or more acres, which being after- " wards driven into the ſea by the wind, and " thrown up again by the waves, ſo corrupted " the

* Vernis aquis intereunt ova. Sicco vere major proventus. Gregatim ſublatæ vento in maria aut ſtagna decidunt. Forte hoc caſuque evenit, non, ut priſci exiſtimavere, madefactis nocturno humore alis. Iidem quippe nec volare eas noctibus propter frigora tradiderunt, ignari etiam longinqua maria ab iis tranſiri, continuata plurium dierum (quod maxime miremur) fame quoque, quam propter externa pabula petere ſciunt. Deorum iræ peſtis ea intelligitur. Namque & grandiores cernuntur, & tanto volant pennarum ſtridore, ut aliæ alites credantur. Solemque obumbrant, ſolicitè ſuſpectantibus populis, ne ſuas operiant terras, ſufficiunt quippe vires, & tanquam parum ſit maria tranſiſſe, immenſos tractus permeant, diraque meſſibus contegunt nube, multa contactu adurentes: omnia vero morſu erodentes, & fores quoque tectorum. PLIN. *Nat. Hiſt.* lib. xi. cap. 29.

" the air with their ſtench, that they cauſed no " ſmall peſtilence †."

Such is the deſcription of the plague of Locuſts by the Prophet JOEL, and with ſuch truth and precision is this moſt formidable judgment of the Almighty repreſented. That we may have a view of this *Hypotypoſis* in its full ſtrength and beauty, it may not be amiſs to collect together all the verſes upon which we have deſcanted. " For a nation is come upon my land, ſtrong " and without number, whoſe teeth are the teeth " of a lion, and he hath the cheek-teeth of a " great lion. He hath laid my vine waſte, and " barked my fig-tree (or laid it to a ſcum): he " hath made it clean bare, and caſt it away; " the branches thereof are made white. The " land is as the garden of Eden before them, " and behind them a deſolate wilderneſs; yea, " and nothing ſhall eſcape them. The appear- " ance of them is as horſes, and as horſemen, ſo " ſhall they run. Like the noiſe of chariots on " the tops of mountains ſhall they leap; like " the noiſe of a flame of fire that devours the " ſtubble;

† Tanta multitudo inauditæ magnitudinis locuſtarum ab oriente gregatim, more exercituum, veniens has pertranſit regiones; ut per duos continuos menſes ſæpe radios ſolis per unius ſpatium milliarii volitantes obnubilarent; & in una hora, quicquid in centum vel amplius jugeribus viride invenerunt, depaſcerentur; & poſtea in mare vento actæ, & fluctu rejectæ, fœtore corrupto aere, non modicam gignerent peſtilentiam. CANISII *Theſauri Monument. Eccleſiaſt.* edit. *Antuerp.* 1725. vol. iii.

" ſtubble; as a ſtrong people ſet in battle-array.
" They ſhall run like mighty men; they ſhall
" climb the wall like men of war; and they
" ſhall march every one on his ways, and they
" ſhall not break their ranks. Neither ſhall one
" thruſt another; they ſhall walk every one in
" his path: and when they fall upon the ſword,
" they ſhall not be wounded. They ſhall run to
" and fro in the city: they ſhall run upon the
" wall; they ſhall climb up upon the houſes:
" they ſhall enter in at the windows like a thief.
" The earth ſhall quake before them, the hea-
" vens ſhall tremble; the ſun and moon ſhall
" be dark, and the ſtars ſhall withdraw their
" ſhining."

I ſhall conclude the inſtances of the *Hypotypoſis* from the ſacred Writings, after I have mentioned that very fine character of the good wife, ſo admirably delineated in *Proverbs* xxxi. from the 10th verſe.

Among the female world we rarely find
Th' harmonious beauties of a virtuous mind.
But ſuch a mind, whenever it appears,
A richer radiance than the ruby wears.
Her huſband on her care ſecure relies,
Nor wants the wealth the ſpoil of war ſupplies.
Thro' all the long ſucceſſion of her days
She proves his conſtant bleſſing and his praiſe.
The choiceſt flax and choiceſt wool ſhe buys,
And with delighted hands her ſpinning plies.
Like merchant-ſhips that traverſe ocean o'er,
T' import the products of a foreign ſhore,

She

She her ſupplies from diſtant countries gains,
And noble plenty thro' her houſhold reigns.
Before the night reſigns its gloomy ſway
To the firſt glimpſes of returning day,
She riſes, for the ſwains the meal prepares,
Whoſe toils abroad demand their early cares,
Then to her maidens gives the needful dole,
And bids the ſtagnant wheels of labour roll.
A ſpot of earth contiguous ſhe ſurveys,
Its produce and its value wiſely weighs,
And with her ample treaſures buys the field,
Or with the profits her employments yield
She on ſome ſunny mountain plants her vines,
To flouriſh there, and bluſh themſelves to wines.
Strength, like a girdle, binds her loins around,
Her hands by action with freſh ſtrength are crown'd:
She finds the gains of traffic; hence by night
She feeds her lamp with unconſuming light:
Her diſtaff with the ſnowy fleece is full,
And from her diſtaff runs the willing wool.
She opens wide her hoſpitable door,
And deals her daily bounties to the poor.
When winter in relentleſs rigour reigns,
Freezes the floods, and heaps with ſnow the plains,
Her houſhold 's cloth'd againſt the driving ſtorm,
And ſcarlet is their noble uniform.
Her rooms and couches glow with tap'ſtry gay,
And ſilk and purple are her rich array.
Her honour'd huſband fills the judgment-ſeat,
And ſhines diſtinguiſh'd where the elders meet.
Fine linen, produce of her curious pains,
She barters, and proportion'd profits gains.
Girdles, thick-woven with refulgent gold,
Her coſtly work, are to the merchants ſold.

Her

Her robes are ſtrength and honour. Future days
Shall roll in bleſſings, and extend her praiſe.
Her op'ning lips divineſt wiſdom fills,
And kindneſs thence, like ev'ning-dews, diſtils:
Her houſe with wiſe economy ſhe guides,
And eats the bread which her own toil provides.
Her children, form'd to virtue by her care,
Bleſs her inſtructions, and her worth declare:
Her huſband too her high deſerts will tell,
And on the pleaſing ſubject loves to dwell.
How many daughters, deck'd with virtue's rays,
Have ſhone their ſex's dignity and praiſe?
But thou art Virtue's ſelf; their feebler light
Tranſcending, as the moon the train of night.
Favour how falſe, and fickle is its breath!
And beauty ſoon muſt be deſtroy'd by death;
But ſhe, who fears the LORD, and treads his ways,
Inherits an eternity of praiſe.
The honours ſhe deſerves let all proclaim,
In life and death let bleſſings crown her name,
Sacred to virtue, and to endleſs fame.

§ 5. The uſe of the *Hypotypoſis* is very evident, ſince it enables us rather to ſee a perſon or thing, than only to hear a report about them; and a lively and perfect picture of a perſon or fact is admirably adapted to engage and impreſs the minds of our hearers, and ſeize and command their paſſions.

" Our pity, ſays QUINTILIAN, for cities taken " by the enemy is increaſed by deſcription. Un- " doubtedly the perſon who acquaints us that a " city is ſacked, comprehends all the variety of

" fortune

" fortune which attends ſuch a tragical event;
" but this ſhort piece of intelligence ſlightly
" touches the paſsions, But if you ſhould open
" all that is included in this ſingle expreſsion of
" a city's being ſacked, the flames would appear
" ſpreading themſelves through the houſes and
" temples, you would hear the craſh of falling
" edifices, and the commingled din of different
" noiſes. Some would be ſeen flying they knew
" not whither, and others claſping round their
" relations in the laſt embraces. You would
" hear the cries of women and children; and be
" ſhocked to ſee poor old men, that have unhap-
" pily lingered out a life that muſt be cloſed in
" ſuch a tremendous fate. Here you would be-
" hold the plunder of whatever was valuable,
" whether ſacred or profane. Some are running
" off with the ſpoil; others, in different quar-
" ters of the city, are returning to it. Here
" the captives bound in chains are driven before
" their tyrants: the mother ſtruggles hard to
" keep her graſp of her infant; and the very
" conquerors themſelves, where they find an ex-
" traordinary booty, are fighting for their ſhares.
" Though the ſacking of a city, as I have ob-
" ſerved, comprehends all theſe horrors, yet
" how different is the mention of the thing in
" general, to the diſtinct and particular repre-
" ſentation of ſuch a direful cataſtrophe *?"

§ 6.

* Sic urbium captarum creſcit miſeratio. Sine dubio enim

§ 6. It may not be unſerviceable to give ſome directions concerning the *Hypotypoſis*. As,

(1) Let our deſcriptions be exact and faithful copies from nature. Dr YOUNG, in one of his notes upon his *Paraphraſe on Part of the Book of Job*, obſerves, that "our judicious and ſublime "Author juſt touches the great points of diſ-"tinction in each creature (the peacock, oſtrich, "*&c.*) and then haſtens to another. A deſcrip-"tion is exact, when you cannot *add* but what is "common to another thing, nor *withdraw* but "ſomething peculiarly belonging to the thing "deſcribed. A likeneſs is loſt in too much de-"ſcription, as a meaning often in too much il-"luſtration."

(2) Let us know when we have ſaid enough, and avoid tautology. If we aim to make a deſcription large, let us beware that we do not

enim qui dicit expugnatam eſſe civitatem, complectitur omnia quæcunque talis fortuna recipit, ſed in affectus minus penetrat brevis hic velut nuntius. At ſi aperias hæc quæ verbo uno incluſa erant, apparebunt effuſæ per domos ac templa flammæ, & ruentium tectorum fragor, & ex diverſis clamoribus unus quidam ſonus, aliorumque incerta fuga: alii in extremo complexu ſuorum cohærentes, & infantium feminarumque ploratus, & male uſque in illum diem ſervati fato ſenes: tum illa profanorum ſacrorumque direptio, efferentium prædas repetentiumque diſcurſus, & acti ante ſuum quiſque prædonem catenati, & conata retinere infantem ſuum mater, & ſicubi majus lucrum eſt, pugna inter victores. Licet enim hæc omnia (ut dixi) complectatur everſio, minus eſt tamen totum dicere, quam omnia. QUINTIL. lib. viii. cap. 3. § 5.

not fall into a fameneſs of idea, whoſe dead fly will mar the beauties of the *Hypotypoſis* with the judicious. OVID tells us, that at the deluge,

All things were ſea:

A thought ſublime in its own native simplicity; but how does the Poet wretchedly tautologize, when he immediately adds,

The ſea too had no ſhores *?

"LUCAN's deſcription of the *Po*," ſays Mr ADDISON, "would have been very beautiful, had "he known where to have given over.

"The *Po*, that ruſhing with uncommon force,
"O'erſets whole woods in its tumultuous courſe,
"And, riſing from *Heſperia*'s watry veins,
"Th' exhauſted land of all its moiſture drains.
"The *Po*, as ſings the fable, firſt convey'd
"Its wand'ring current thro' a poplar ſhade;
"For when young PHAETON miſtook his way,
"Loſt and confounded in the blaze of day,
"This river, with ſurviving ſtreams ſupply'd,
"When all the reſt of the whole earth was dry'd,
"And nature's ſelf lay ready to expire,
"Quench'd the dire flame that ſet the world on fire †.

"The

* Omnia pontus erant. Deerant quoque littora ponto.
OVID. *Metamorph.* lib. i. ver. 292.

† Quoque magis nullum tellus ſe ſolvit in amnem
Eridanus, fractaſque evolvit in æquora ſylvas,
Heſperiamque exhaurit aquis: hunc fabula primum

" The Poet's reflections follow,

" Nor would the *Nile* more watry ſtores contain,
" But that he ſtagnates on his *Libyan* plain;
" Nor would the *Danube* run with greater force,
" But that he gathers in his tedious courſe
" Ten thouſand ſtreams, and, ſwelling as he goes,
" In *Scythian* ſeas the glut of rivers throws *.

" That is, ſays SCALIGER, the *Po* would be " bigger than the *Nile* and *Danube*, if the *Nile* " and *Danube* were not bigger than the *Po*. " What makes the Poet's remark the more im- " proper, the very reaſon why the *Danube* is " greater than the *Po*, as he aſsigns it, is that " which really makes the *Po* as great as it is; " for, before its fall into the gulph, it re- " ceives into its channel the moſt conſiderable " rivers of *Piedmont*, *Milan*, and the reſt of *Lom-* " *bardy* †."

I will

Populea fluvium ripas umbraſſe corona:
Cumque diem pronum tranſverſo limite ducens
Succendit Phaeton flagrantibus æthera loris;
Gurgitibus raptis, penitus tellure peruſta,
Hunc habuiſſe pares Phœbeis ignibus undas.

Lib. ii. ver. 408.

* Non minor hic Nilo, ſi non per plana jacentis
Ægypti Libycas Nilus ſtagnaret arenas.
Non minor hic Iſtro, niſi quod dum per permeat orbem
Iſter, caſuros in quælibet æquora fontes
Accipit, & Scythiacas exit non ſolus in undas.

Ibid. ver. 416.

† ADDISON's *Travels*, p. 73. Octavo edition.

I will add another paſsage from the ſame ingenious Writer: "OVID, ſays he, ſeems particularly pleaſed with the ſubject of this ſtory (the ſtory of NARCISSUS) but has notoriously fallen into a fault he is often taxed with, of not knowing when he has ſaid enough, by his endeavouring to excel. How has he turned and twiſted that one thought of NARCISSUS's being the perſon beloved, and the lover too!

"Cunctaque miratur quibus eſt mirabilis ipſe.
"—— Qui probat, ipſe probatur.
"Dumque petit petitur, pariterque incendit, & ardet.
"Ante oculos idem qui decipit incitat error.
"Perque oculos perit ipſe ſuos ——
"Uxor amore mei, flammas moveoque feroque, &c. *"

(3) In our deſcriptions, let us not be minute and particular in gathering up every circumſtance, eſpecially if our ſubject be great and ſolemn. Of this fault the following lines may perhaps be juſtly accuſed, where Sir RICHARD BLACKMORE, in a deſcription of hell, ſays,

In flaming heaps the raging ocean rolls,
Whoſe livid waves involve deſpairing ſouls;
The liquid burnings dreadful colours ſhew,
Some deeply red, and others faintly blue †.

And who would have imagined, that in ſo great an event as the conflagration of the world by PHAETON's madneſs, and which OVID ſo well

* ADDISON's *Miſcellanies*, vol. i. page 250.

† *Prince* ARTHUR, page 196.

deſcribes in a grandeur ſuitable to the occaſion, we ſhould find ſuch little incidents, ſuch trivials, if I may ſo ſpeak, as that *the ſwans grew warm in the ſtream of* Cayſter, and *that the dolphins durſt not leap up from the waters* * ?

(4.) Let the words of our deſcription, as nearly as poſſible, anſwer our ideas. Let harſh ideas be conveyed in harſh words, magnificent ideas in ſonorous language, gentle ideas in a ſmooth ſtile, ſwiftneſs in ſhort and quick, and ſlowneſs in heavy and long-extended periods.

'Tis not enough, no harſhneſs gives offence:
The ſound muſt ſeem an echo to the ſenſe.
Soft is the ſtrain when zephyr gently blows,
And the ſmooth ſtream in ſmoother numbers flows:
But when loud ſurges laſh the ſounding ſhore,
The hoarſe, rough verſe ſhould, like a torrent, roar.
When AJAX ſtrives ſome rock's vaſt weight to throw,
The line too labours, and the words move ſlow;
Not ſo when ſwift CAMILLA ſcours the plain,
Flies o'er th' unbending corn, and ſkims along the plain †.

Inſtances of this kind might be produced in great variety, but the following ſhall ſuffice. HOMER, in verſes amazingly ſuitable to the ſenſe, deſcribes the labours of SISYPHUS, in his heaving

* Plumineæ volucres medio caluere Cayſtro.
Metamorph. lib. ii. ver. 253.
—— Nec ſe ſuper æquora curvi
Tollere conſuetas audent delphines in auras.
Ibid. ver. 265.

† POPE's *Eſſay on Criticiſm*, line 363.

heaving the ſtone up the hill, its immediate return from the top to the bottom of the mountain, and the renewal of his fruitleſs toils:

Και μιν Σισυφον εισιδον, κραΐερ αλγε' εχοντα,
Λααν βασταζοντα πελωριον αμφοτερησιν·
Ητοι ο μεν, σκηριπτομενω χερσιν τε ποσιν τε,
Λααν ανω ωθεσκε ποτι λοφον· αλλ' οτε μελλοι
Ακρον υπερβαλλειν, τοτ' αποτρεψασκε κρατηις·
Αυτις επειτα πεδονδε κυλινδετο λαας αναιδης.
Αυταρ ογ' αψ ωσασκε τιταινομενω· κατα δ' ιδρως
Ερρεεν εκ μελεων, κονις δ' εκ κραΐω ορωρει †.

I have attempted to do juſtice to the great Poet's deſcription, in the following tranſlation:

There I ſaw SISYPHUS, in toils immenſe,
Straining and tugging with th' enormous ſtone.
With hands and feet exerting all their ſtrength,
Up the high hill he drives the pond'rous load,
And gains the top: but ſcarce the top is gain'd,
Ere the huge orb rebellious back reſults,
Whirls with impetuous fury down the ſteep,
And bounding thunders thro' the vales below.
His unavailing taſk the wretch renews;
Sweat bathes his limbs, and duſt in clouds aſcends.

In *Iſaiah* lxiii. 1---3. we have the following deſcription. "Who is he that comes from Edom, "with died garments from Bozrah? This that "is glorious in his apparel, travelling in the "greatneſs of his ſtrength? I that ſpeak in righ-

 "teouſneſs,

† HOMER. *Odyſſ.* lib. ü. ver. 592.

" teouſneſs, mighty to ſave. Wherefore art thou
" red in thine apparel, and thy garments like
" him that treads in the wine-vat? I have trod-
" den the wine-preſs alone, and of the people
" there was none with me: for I will tread them
" in mine anger, and trample them in my fury;
" and their blood ſhall be ſprinkled upon my
" garments, and I will ſtain all my raiment."

Upon this paſsage the very ingenious Doctor LOWTH thus expreſses himſelf *. "It would be
" blameable in us to paſs over in ſilence that
" noble and ſuperlatively magnificent image of
" the divine vengeance taken from a wine-preſs,
" and frequently adopted by the ſacred Poets,
" but never ſo much as attempted in any other
" poeſy. But with what colours of the *Latin*
" tongue ſhall we be able to repreſent what
" is impoſsible to be properly exhibited in any
" other than the native language? With what
" touches ſhall we furniſh only a ſlight ſketch of
" that deſcription, in which the Prophet ISAIAH
" has painted the Meſsiah as an avenger?

" —— Ille patris vires indutus & iram,
" Dira rubens graditur, per ſtragem & fracta potentum
" Agmina,

* Religio eſt hoc in loco ſilentio tranſire egregiam, & ſupra modum magnificam ultionis divinæ imaginem ductam à torculari, ſæpiuſque à ſacris vatibus uſurpatam; ſed quam nulla alia poeſis auſa eſt vel attigiſſe. Quibus autem Latini ſermonis coloribus ea exprimere poſſumus, quæ niſi ſuis dignè exhiberi omnino nequeunt? Quibus lineamentis vel tenuem umbram ejus deſcriptionis effingere, qua Iſaias depinxit Meſſiam vindicem? *Prælect. Academic.* p. 61.

" Agmina, prona ſolo; proſtratiſque hoſtibus ultor
" Inſultat; ceu prœla novo ſpumantia muſto
" Exercens, ſalit attritas calcator in uvas,
" Congeſtamque ſtruem ſubigit: cæde atra recenti
" Crura madent, rorantque inſperſæ ſanguine veſtes."

I cannot but think that theſe lines are very happy in expreſsing the ideas they contain; and it would be a pleaſure to me if I could as ſucceſsfully render them into *Engliſh*.

He with his Father's ſtrength and terrors arm'd,
His face all glowing with vindictive flames,
Marches thro' ſlaughter, o'er his routed foes,
All proſtrate on the ground, and treads them down,
Exulting in his vengeance; as the hind
Tramples the preſs, foaming with floods of wine,
O'er the cruſh'd cluſters bounds, and the huge heap
Levels beneath his feet: the victor's ſteps
Are mark'd with reeking gore, the purple drops
Stain all his robe, and from its ſkirts diſtil.

Nor is our *Engliſh* language deſtitute of ſimilar beauties, or utterly incapable of furniſhing words that ſhall correſpond with our ideas.

What think we of the following lines in Dr AKENSIDE's poem, intitled, *The Pleaſures of Imagination?*

Down the ſteep windings of the channell'd rock,
Remurm'ring ruſh'd the congregated floods
With hoarſer inundation; till at laſt
They reach'd a graſſy plain, which, from the ſkirts
Of that high deſert, ſpread her verdant lap,
And drank the guſhing moiſture, where confin'd

In one ſmooth current, o'er the lilied vale
Clearer than glaſs it flow'd —— *

But perhaps there is not a paſsage that can be met with, in which there is ſuch a conformity in the ſound to the ſenſe, as in the poem of Mr DYER, intitled, *The Ruins of Rome.*

Deep lies in duſt the *Theban* obeliſk
Immenſe along the waſte; minuter art,
Gliconian forms, or *Phidian*, ſubtly fair
O'erwhelming; as th' immenſe Leviathan
The finny brood, when near *Ierne*'s ſhore
Out-ſtretch'd, unweildy, his iſland length appears
Above the foamy flood. Globoſe and huge,
Gray-mould'ring temples ſwell, and wide o'ercaſt
The ſolitary landſcape, hills, and woods,
And boundleſs wilds; while the vine-mantled goats
The pendent goats unveil, regardleſs they
Of hourly peril, tho' the clefted domes
Tremble to ev'ry wind. The pilgrim oft
At dead of night, 'mid his oraiſon hears,
Aghaſt, the voice of time, diſparting tow'rs
Tumbling all precipitate, down-daſh'd,
Rattling around, loud-thund'ring to the moon †.

* Book ii. line 281.

† *Ruins of Rome*, line 26.

CHAPTER

CHAPTER XX.

The PROSOPOPEIA conſidered.

§ 1. *The Proſopopeia branched into its ſeveral kinds.* § 2. *Inſtances of good and bad qualities of the mind, or the paſſions and appetites of human nature being deſcribed as real and diſtinct perſons, from* SILIUS ITALICUS, OVID, SPENSER, BLACKMORE, *and* MILTON. § 3. *Examples of clothing with corporeal forms, or endowing with ſpeech and action imaginary beings, or general notions and abſtracted ideas, from* YOUNG, VIRGIL, CICERO, *and* MILTON. § 4. *Inſtances from* CICERO, *of perſons ſilent introduced as ſpeaking, and perſons deceaſed as perſons living.* § 5. *Examples of countries, woods, rocks, rivers, temples, and other inanimate beings, aſſuming the powers and properties, and expreſſing the motions of living, and ſometimes reaſonable beings, from* MILTON, POPE, SPENSER, CICERO, *and* VIRGIL. § 6. *Various inſtances of the Proſopopeia from Scripture.* § 7. *Remarks and Obſervations upon this Figure.*

§ 1.

§ 1. THE *Proſopopeia* * is a Figure which conſiſts in deſcribing good and bad qualities of the mind, or the paſſions or appetites of human nature as real and diſtinct perſons; in clothing with corporeal forms, or endowing with ſpeech and action imaginary beings, or general notions and abſtracted ideas; in introducing perſons ſilent as ſpeaking, or perſons deceaſed as living; and in making rocks, woods, rivers, temples, and other inanimate beings, aſsume the powers and properties, and expreſs the emotions of living, and even reaſonable creatures.

§ 2. A *Proſopopeia* conſiſts in deſcribing good and bad qualities of the mind, or the paſſions and appetites of human nature as real and diſtinct perſons.

Thus Virtue and Pleaſure are repreſented by SILIUS ITALICUS as two females, in different appearances and of oppoſite parties, courting the regards of young SCIPIO. Though the paſsage is large, yet perhaps the beauty may more than atone for its length.

In a gay bow'r, contiguous to his ſeat,
Th' illuſtrious youth beneath a laurel-ſhade
Reclin'd, and in his penſive breaſt revolv'd
The public weal: when, lo! before his view
In ſtature far ſurpaſſing human ſize,
VIRTUE and PLEASURE from their airy tour,
Alighting ſtood; one on his better hand,

The

* From προσωπον and ποιεω, *the fiction of a perſon.*

The other on his left. Around the brows
Of PLEASURE aromatic odours breath'd,
In looſe ambroſial ringlets way'd her hair;
Her veſt with *Tyrian* purple glow'd, adorn'd
With interwoven gold, her forehead wore
A rich embroid'ry, and her roving eyes
In ſudden glances ſhot laſcivious fires.
Reverſe was the appearance VIRTUE made:
Rough was her front; her locks uncomb'd; her look
A thoughtful majeſty expreſs'd; her air
And gait were almoſt maſculine, but mix'd
With an ingenuous modeſty, and down
From her high ſhoulders flow'd a ſnowy veſt.
PLEASURE the blooming ſtripling firſt accoſts,
And on her proffers for ſucceſs relies.

" Whence, whence this madneſs, amiable youth?
" Are *Cannæ*'s carnage, the enſanguin'd *Po*,
" And the *Mæonian* lake, more throng'd with death
" Than the black *Stygian* pool, are theſe effac'd
" From thy remembrance, that thou need'ſt muſt tempt
" Amidſt the dreadful ſlaughter of the field
" Untimely fate! Would you in peace enjoy
" *Atlantic* kingdoms and imperial domes,
" Strive not with danger, nor expoſe your life
" To hoſtile weapons, and the ſtorms of war.
" VIRTUE, that knows no mercy, will command
" To mow down armies, and to ruſh thro' flames.
" Thus to the ſhade, ſhe immaturely hurl'd
" Your uncle, ſire, PAULUS, profuſe of life,
" The DECII, and a countleſs train beſides;
" And now ſhe writes their names upon their urns,
" And builds them lofty pyramids of praiſe,
" While their pale ghoſts, inſenſible of fame,
" Are wand'ring thro' the dreary realms below.

" Follow

" Follow my better counſel, lovely youth,
" Then ſhall thy life in one ſoft tenor run:
" No trump ſhall wake thee ſtarting from thy couch,
" No northern ſnows ſhall chill thy tender limbs,
" Nor ſhalt thou ſweat with *Cancer*'s raging heats,
" Nor ſpread thy frugal table on the graſs
" Diſtain'd with purple gore; no parching drought,
" No duſt in arms, no toils with terrors mix'd,
" Shall diſcompoſe thy peace; but ev'ry day,
" And ev'ry hour ſhall o'er thee glide ſerene,
" And the ſoft ſeries of my balmy joys
" Shall give the promiſe of extended age.
" What fountains do th' indulgent Gods provide
" Of pleaſures ſtreaming for the good of man,
" Such as themſelves poſſeſs, whoſe endleſs date
" Is all one cloudleſs, unmoleſted peace?
" I match'd ANCHISES with the *Queen of Love*,
" And hence the founder of your race aroſe:
" I taught the am'rous Sire of Gods and men
" In ſhapes of birds and bulls to maſquerade,
" And to his wiſhes gain th' unguarded fair.
" Then hear my voice: thy life is on the wing,
" And when 'tis paſt can be recall'd no more.
" With what rapidity do months, days, hours,
" Ruſh to oblivion; but the memory
" Of the full bliſs with which I crown their flight
" Still lives. How many on the verge of life
" Have mourn'd they drank ſo ſparing of my joys?"

She ſpoke, and ended her mellifluent lore.
Next VIRTUE. " What, ſhall meretricious arts
" Seduce a blooming youth to guilt and ſhame,
" With reaſon by the Deities endow'd,
" And the celeſtial ſeeds of pow'rs divine?
" As much as Gods ſurpaſs the human race,

" So

" So much the human race ſurpaſſes brutes.
" The truly virtuous are by nature form'd
" Divinities, t' adorn and bleſs mankind;
" But minds in ſenſuality immers'd,
" By an irrevocable law are doom'd
" To hell, to horrors, and to endleſs night.
" Souls, conſcious of their origin divine,
" And acting worthy their etherial birth,
" Enter the gates of heav'n expanded wide
" For their admiſſion, when they quit their clay.
" Why ſhould I tell how HERCULES ſubdu'd
" Each foe, each danger that withſtood his courſe?
" Or how great BACCHUS, loaden with the ſpoils,
" Graſping the ſtandards of the vanquiſh'd eaſt,
" Rode thro' the towns in his triumphal car
" Drawn by his tigers, bent beneath his yoke?
" Or why ſhould I relate the brave exploits,
" The high rewards of LEDA's famous twins,
" Invok'd as Gods by ſailors in diſtreſs,
" Toſs'd by the mountain-ſurges of the main?
" Or ſhall I ſet your ROMULUS in view,
" Who 'ſcap'd the lot of mortals, and upſoar'd
" On his own merits to the bleſs'd abodes?
" How has th' almighty Artiſt faſhion'd man
" With an erected ſhape, and brow ſublime,
" To view and comprehend his native ſkies?
" While birds and beaſts, and monſters of the wood,
" Grov'ling and prone, pore ever on the ground,
" Nor lanch one wiſh, one thought to realms on high.
" If you improve the favours of the Gods,
" Soon ſhall you mount upon the wings of fame,
" The admiration and the praiſe of all.
" Reflect with me upon the riſe of *Rome*:
" So weak at firſt ſhe wanted pow'r to cruſh

" *Fidena*,

" *Fidena*, menacing deſtructive war,
" So ſmall, that all her wiſhes were confin'd
" T' enjoy her own aſylum's narrow ſpot,
" But thro' her valour and reſiſtleſs arms,
" She to a matchleſs height of glory ſoar'd.
" Peruſe the records of eventful time,
" How many cities once ſupremely bleſs'd,
" By lux'ry ſapp'd, in deſolations lie.
" No anger of the Gods, no darts, no foes,
" Have heap'd ſuch baleful miſchiefs on the world,
" O PLEASURE! as thy dire impoiſon'd ſweets!
" Thee *Drunkenneſs* attends with brainleſs roar,
" Thee *Prodigality* with thoughtleſs waſte,
" And round thee *Infamy* perpetual flies
" On gloomy wings, and execrates thy way:
" But *Praiſe* and *Glory* wait upon my ſteps,
" The ſhouts, the thunders of immenſe applauſe;
" And *Vict'ry*, clapping her reſplendent plumes,
" In laurell'd triumph will conduct my ſons,
" My fav'rites, to their thrones above the ſtars.
" Sacred my manſion, and it ſtands ſublime,
" Built on a mountain: hard and rough th' aſcent,
" (The truth, the honeſt truth I chooſe to tell,
" And ſcorn all ſubterfuges, all diſguiſe)
" And ſweat and labours muſt the ſummit gain.
" All, all of which will amply be repaid
" At thine arrival: from the tow'ring height
" Down ſhalt thou glance thine eyes upon mankind,
" Wand'ring inglorious in the vales below.
" What dignity, what happineſs are here!
" Not the poor dow'ry which the fickle hand
" Of *Fortune* throws, and then at will reſumes.
" 'Tis true you muſt experience the reverſe
" Of the voluptuous life that PLEASURE boaſts.

" Stretch'd

" Stretch'd on the ground, and open to the ſky,
" You muſt be oft awake at midmoſt night,
" Chill penury and cold muſt be deſpis'd;
" Inviolably too you muſt adhere
" To Juſtice, and in all you enterpriſe
" Muſt think each action by the Gods is ſeen.
" You firſt, whene'er your country's danger calls,
" Muſt ſeize your arms, firſt ſcale the hoſtile tow'rs,
" And neither ſwords nor bribes muſt ſtop your way.
" In recompence for theſe heroic deeds,
" No purple veſture from the *Tyrian* loom,
" No coſtly unguents to perfume your hair,
" Shall be my dow'r: I'll give you to ſubdue
" That enemy, who with inceſſant wars
" Exhauſts your empire, till at length you lay,
" When *Carthage'* tow'rs are humbl'd in the duſt,
" Your glorious laurel in the lap of JOVE."

So VIRTUE in celeſtial raptures ſpoke,
And to her int'reſt won the ſtripling's ſoul;
Fir'd with the great examples ſhe produc'd,
And by his ſmiles conſenting to her voice.
PLEASURE, incens'd to ſee herſelf deſpis'd,
And all her proffer'd boons, exclaim'd aloud:
" Repuls'd, no longer I vouchſafe to ſtay;
" Ere long my reign, my bliſsful reign arrives,
" When *Romans*, into emulation fir'd,
" Shall ſtrive who beſt ſhall my commands obey;
" Who with the brighteſt honours deck my brows."
She ſaid, and ſhaking her ambroſial curls,
Back to the ſkies on agil pinions flew.
Full of th' advices VIRTUE gave, the youth
Feels all his boſom pant with great deſigns,
Inflam'd with VIRTUE's charms, and VIRTUE's dow'r,
And to the ſenate inſtantly repairs,

Where

Where unſolicited he aſks to lead
The *Roman* legions, and commence the war *.

* Has, lauri reſidens juvenis viridante ſub umbra,
Ædibus extremis volvebat pectore curas:
Cum ſubito aſſiſtunt, dextra lævaque per auras
Allapſæ, haud paullum mortali major imago,
Hinc virtus, illinc virtuti inimica voluptas.
Altera Achæmenium ſpirabat vertice odorem,
Ambroſias diffuſa comas, & veſte refulgens,
Oſtrum qua fulvo Tyrium ſuffuderat auro:
Fronte decor quæſitus acu, laſcivaque crebras
Ancipiti motu jaciebant lumina flammas.
Alterius diſpar habitus, frons hirta, nec unquam
Compoſita mutata coma: ſtans vultus, & ore
Inceſſuque viro propior, dætique pudoris,
Celſa humeros niveæ fulgebat ſtamine pallæ.
Occupat inde prior, promiſſis liſa, voluptas.
" Quis furor hic, non digne puer, conſumere bello
" Florem ævi? Cannæne tibi, graviorque palude
" Mæonius Stygia lacus exoeſſere, Paduſque?
" Quem tandem ad finem bellando fata laceſſes?
" Tune etiam tentare paras Atlantica regna,
" Sidoniaſque domos? moneo, certare periclis
" Deſine, & armiſonæ caput objectare procellæ.
" Ni fugis hos ritus, virtus te ſæva jubebit
" Per medias volitare acies, medioſque per ignes.
" Hæc patrem patruumque tuos, hæc prodiga Paullum,
" Hæc Decios ſtygias Erebi detruſit ad undas:
" Dum cineri titulum, memorandaque nomina buſtis
" Prætendit, nec ſenſeræ, quid geſſerit, umbræ.
" At ſi me comitere, puer, non dimite duro
" Jam tibi decurrit conceſſi temporis ætas.
" Haud unquam trepidos abrumpet buccina ſomnos:
" Non glaciem Arctoam, non experiere furentis
" Ardorem Caneri, nec menſas ſæpe cruento
" Gramine compoſitas; aberunt ſitis aſpera, & hauſtus
" Sub galea pulvis, partique timore labores:
" Sed current albuſque dies, horæque ſerenæ.

" Et

" Et molli dabitur victu ſperare ſenectam.
" Quantas ipſe Deus lætos generavit in uſus
" Res homini, plenaque dedit bona gaudia dextra!
" Atque idem, exemplar lenis mortalibus ævi,
" Imperturbata placidus tenet otia mente.
" Illa ego ſum, Anchiſæ Venerem Simoentis ad undas
" Quæ junxi, generis vobis unde editus auctor.
" Illa ego ſum, verti Superûm quæ ſæpe parentem
" Nunc avis in formam, nunc torvi in cornua tauri.
" Huc adverte aures. Currit mortalibus ævum,
" Nec naſci bis poſſe datur: fugit hora, rapitque
" Tartareus torrens; ac ſecum ferre ſub umbras,
" Si qua animo placuere, negat. Quis luce ſuprema
" Dimiſſiſſe meas ſero non ingemit horas?"
Poſtquam conticuit, finiſque eſt addita dictis,
Tum Virtus: " Quaſnamque juvenem florentibus, inquit,
" Pellicis in fraudes annis, vitæque tenebras,
" Cui ratio & magnæ cœleſtia ſemina mentis
" Munere ſunt conceſſa Deûm? mortalibus alti
" Quantum cœlicolæ, tantumdem animalibus iſti
" Præcellunt cunctis: tribuit namque ipſa minore
" Hos terris natura Deo; ſed fœdere certo
" Degeneres tenebris animas damnavit avernis.
" At quîs ætherei ſervatur ſeminis ortus
" Cœli porta patet. Referam quid cuncta domantem
" Amphitryoniaden? Quid, cui, poſt ſeras & Indos
" Captivo Liber cum ſigna referret ab Euro,
" Caucaſeæ curſum duxere per oppida Tigres?
" Quid ſuſpiratos magno in diſcrimine Nautis
" Ledæos referam fratres, veſtrumque Quirinum?
" Nonne vides, hominum ut celſos ad ſidera vultus
" Suſtulerit Deus, ac ſublimia finxerit ora?
" Cum pecudes, volucrumque genus, formaſque ferarum,
" Segnem atque obſcænam paſſim ſtraviſſet in alvum.
" Ad laudes genitum, capiat ſi munera Divûm
" Felix, ad laudes hominum genus. Huc, age, paullum
" Aſpice, nec longe repetam, modo Roma minanti
" Impar Fidenæ, contentaque creſcere aſylo,
" Quo ſeſe extulerit dextris; idem aſpice, late
" Florentes quondam luxus quas verterit urbes.

" Quippe nec ira Deûm tantum, nec tela, nec hoſtes,
" Quantum ſola noces animis illapſa voluptas.
" Ebrietas tibi fida comes, tibi luxus, & atris
" Circa te ſemper volitans infamia pennis:
" Mecum honor, ac laudes, & læto gloria vultu,
" Et decus, ac niveis victoria concolor alis.
" Me cinctus lauro producit ad aſtra triumphus.
" Caſta mihi domus, & celſo ſtant colle Penates:
" Ardua ſaxoſo perducit ſemita clivo.
" Aſper principio, nec enim mihi fallere mos eſt,
" Proſequitur labor. Annitendum intrare volenti;
" Nec bona cenſendum, quæ fors infida dediſſe,
" Atque eadem rapuiſſe valet. Mox celſus ab alto
" Infra te cernes hominum genus. Omnia contra
" Experienda manent, quam ſpondet blanda voluptas.
" Stramine projectus duro patiere ſub aſtris
" Inſomnes noctes, friguſque famemque domabis.
" Idem juſtitiæ cultor, quæcumque capeſſes,
" Teſtes factorum ſtare arbitrabere Divos.
" Tunc, quoties patriæ rerumque pericula poſcent
" Arma feres primus: primus te in mœnia tolles
" Hoſtica: nec ferro mentem vincêre, nec auro.
" Hinc tibi non Tyrio vitiatas murice veſtes,
" Nec donum deforme viro fragrantis Amomi;
" Sed dabo, qui veſtrum ſævo nunc Marte fatigat
" Imperium ſuperare manu, laurumque ſuperbam
" In gremio Jovis exciſis deponere Pœnis."
Quæ poſtquam cecinit ſacrato pectore virtus,
Exemplis lætum vultuque audita probantem
Convertit juvenem: ſed enim indignata voluptas
Non tenuit voces. " Nil vos jam demoror ultra,
" Exclamat. Venient, venient, mea tempora quondam,
" Cum docilis noſtris magno certamine Roma
" Serviet imperiis, & honos mihi habebitur uni."
Sic quaſſans caput in nubes ſe ſuſtulit atras.
At juvenis, plenus monitis, ingentia corde
Molitur, juſſæque calet virtutis amore.
Ardua roſtra petit, nullo fera bella volente,
Et gravia ancipitis depoſcit munera Martis.

SILIUS ITALICUS *Punic.* lib. xv. ver. 18.

OVID has in like manner turned *Envy* into a perſon, and thus deſcribes the habitation, temper, and employment of the fiend.

MINERVA wings her way to *Envy*'s ſeat,
Beſmear'd with clotted gore. A cave profound
Her habitation, where no chearing beam,
Nor ſoft *Eteſian* breezes ever come,
But unrelenting cold, and rayleſs night
In everlaſting horrors there reſide.
Soon as the Goddeſs at the place arriv'd,
She ſtood before the gates, whoſe ruſty bolts
Entrance debarr'd, and ſmote them with her ſpear.
The doors flew open, when within ſhe ſaw
Envy on vipers feeding, whence new ſtrength,
New rage her vices gain: MINERVA turn'd
Her eyes away, and ſick'ned at the ſight.
Slowly the fiend aroſe, and, from her mouth
Dropping her ſerpents half-devour'd, ſhe trail'd
With tardy ſteps her meagre corps along.
Soon as ſhe ſaw the heav'nly viſitant,
Radiant in arms and lineaments divine,
Deep from her breaſt ſhe heav'd an heavy ſigh:
Pale was her count'nance, ghaſtly was her form,
Aſkance ſhe threw her eye; an iron ruſt
Canker'd her vip'rous teeth; her heart was gall;
And a ſharp venom bliſter'd all her tongue.
Except at miſery ſhe never ſmil'd;
Her ever-wakeful eyes enjoy no reſt;
Griev'd at ſucceſs, ſhe inly pines away;
Tho' while ſhe others wounds, ſhe wounds herſelf,
Her own eternal curſe. PALLAS abhorr'd
The hag, but yet in brief her mind reveal'd:
" With your whole plague infeſt the inmoſt pow'rs

" Of one of CECROPS' daughters, 'Tis my will;
" AGLAUROS is her name." No more ſhe ſpoke;
But ſtruck her founding ſpear againſt the ground,
And mounted from it to her native ſkies:
ENVY beheld, and, with diſtorted eye
Purſu'd her progreſs, mutt'ring to herſelf
Her grief, the Goddeſs muſt her wiſh attain;
Then takes her ſtaff, with knotted thorns intwin'd,
And with a pitchy cloud encompaſs'd round,
She rides the ſkies; the meadows as ſhe paſs'd
Wither'd, the herbs were blighted, and the tops
Of mountains felt her deſolating pow'r.
Houſes, and towns, and nations in her flight
Were poiſon'd with her breath; and now appears
Within her view *Athens*, a city crown'd
With arts, with riches, and the joys of peace.
Scarce could the fiend ſuppreſs the riſing tear,
Becauſe no mis'ry met her wide ſurvey,
Mis'ry, the only ſolace of her ſoul *.

* Protinus Invidiæ nigro ſquallentia tabo
Tecta petit. Domus eſt imis in vallibus antri
Abdita, ſole carens, non ulli pervia vento;
Triſtis, & ignavi pleniſſima frigoris; & quæ
Igne vacet ſemper, caligine ſemper abundet.
Huc ubi pervenit belli metuenda virago
Conſtitit ante domum, neque enim ſuccedere tectis
Fas habet, & poſtes extrema cuſpide pulſat
Concuſſæ patuere fores. Videt intus edentem
Vipereas carnes, vitiorum alimenta ſuorum,
Invidiam; viſaque oculos avertit. At illa
Surgit humo pigra; ſemeſarumque relinquit
Corpora ſerpentum; paſſuque incedit inerti.
Utque Deam vidit formaque armiſque decoram,
Ingemuit; vultumque ima ad ſuſpiria duxit,
Pallor in ore ſedet; macies in corpore toto:

Nuſquam

We have, if my judgment does not mislead me, a very beautiful train of *Proſopopeias* in SPENSER's *Fairy Queen*, in which he repreſents *Idleneſs*, *Gluttony*, *Lechery*, *Avarice*, *Envy*, and *Wrath*, as ſo many Counſellors, riding upon ſix unequal beaſts that drew the coach of LUCIFERA, or *Pride*.

But this was drawn of ſix unequal beaſts,
On which her ſix ſage counſellors did ride,
Taught to obey their beſtial beheaſts †,
With like conditions to their kind apply'd:
Of which the firſt, that all the reſt did guide,

Nuſquam recta acies; livent rubigine dentes;
Pectora felle virent; lingua eſt ſuffuſa veneno,
Riſus abeſt; niſi quem viſi movere dolores,
Nec fruitur ſomno, vigilacibus excita curis;
Sed videt ingratos, intabeſcitque videndo,
Succeſſus hominum: carpitque & carpitur unà;
Suppliciumque ſuum eſt. Quamvis tamen oderat illam,
Talibus adfata eſt breviter Tritonia dictis.
Infice tabe tua natarum Cecropis unam.
Sic opus eſt. Aglauros ea eſt. Haud plura locuta
Fugit, & impreſſa tellurem repulit haſta.
Illa Deam obliquo fugientem lumine cernens
Murmura parva dedit; ſucceſſurumque Minervæ
Indoluit; baculumque capit; quod ſpinea totum
Vincula cingebant; adopertaque nubibus atris,
Quacunque ingreditur, florentia proterit arva,
Exuritque herbas, & ſumma cacumina carpit:
Afflatuque ſuo populos, urbeſque, domoſque
Polluit: & tandem Tritonida conſpicit arcem
Ingeniis, opibuſque, & feſta pace virentem:
Vixque tenet lacrymas; quia nil lacrymabile cernit.

OVID. *Metamorph.* lib. ii. ver. 760.

† Commands.

Was ſluggiſh IDLENESS, the nurſe of ſin;
Upon a ſlothful aſs he choſe to ride,
Array'd in habit black, and amis * thin,
Like to an holy monk, the ſervice to begin.

And in his hand his portreſs † ſtill he bare,
That much was worn, but therein little red:
For of devotion he had little care,
Still drown'd in ſleep, and moſt of his days dead;
Scarce could he once uphold his heavy head,
To looken whether it were night or day.
May ſeem the wain was very evil led,
When ſuch an one had guiding of the way,
That knew not whether right he went, or elſe aſtray.

From worldly cares he did himſelf eſloin ‡,
And greatly ſhunned manly exerciſe;
For every work he challenged eſſoin ‖
For contemplation ſake: yet otherwiſe
His life he led in lawleſs riotiſe §;
By which he grew to grievous malady:
For in his luſtleſs ** limbs thro' evil guiſe ††
A ſhaking fever reign'd continually:
Such one was IDLENESS, firſt of this company.

And by his ſide rode loathſome GLUTTONY;
Deformed creature, on a filthy ſwine,
His belly was up-blown by Luxury;
And ‡‡ eke with fatneſs ſwollen were his eyne ‖‖:
And, like a crane, his neck was long and fine;

With

* Apparel. † A Prayer book, or pocket-book of devotion. ‡ To withdraw to a diſtance. ‖ Excuſe. § Riot, debauchery. ** (That is, not luſty) weak. †† Form, habit, condition. ‡‡ Alſo. ‖‖ Eyes.

With which he ſwallow'd up exceſſive feaſt,
For want whereof poor people oft did pine:
And all the way, moſt like a brutiſh beaſt,
He ſpewed up his gorge, that all did him deteſt.

In green vine leaves he was right fitly clad,
For other clothes he could not wear for heat;
And on his head an ivy garland had,
From under which faſt trickled down the ſweat:
Still as he rode, he ſomewhat ſtill did eat,
And in his hand did bear a bouzing can,
Of which he ſupt ſo oft, that on his ſeat
His drunken corſe he ſcarce upholden can;
In ſhape and life more like a monſter than a man.

Unfit he was for any worldly thing,
And eke unable once to ſtir or go,
Not meet to be of counſel to a king,
Whoſe mind in meat and drink was drowned ſo,
That from his friend he ſeldom knew his foe:
Full of diſeaſes was his carcaſs blue,
And a dry dropſy thro' his fleſh did flow;
Which by miſ-diet daily greater grew:
Such one was GLUTTONY, the ſecond of that crew.

And next to him rode luſtful LECHERY,
Upon a bearded goat, whoſe rugged hair,
And whally * eyes, the ſign of jealouſy,
Was like the perſon's ſelf whom he did bear:
Who rough, and black, and filthy did appear,
Unſeemly man to pleaſe fair lady's eye;
Yet he of ladies oft was loved dear,
When fairer faces were bid ſtanden by:
O who does know the bent of womens fantaſy!

* Marked in ſtreaks.

In a green gown he clothed was full fair,
Which underneath did hide his filthineſs,
And in his hand a burning heart he bare,
Full of vain follies and new fangleneſs:
For he was falſe, and fraught with fickleneſs,
And learned had to love with ſecret looks,
And well could daunce and ſing with ruefulneſs,
And fortunes tell, and read in loving books,
And thouſand other ways to bait his fleſhly hooks.

Inconſtant man that loved all he ſaw,
And luſted after all that he did love;
Ne * would his looſer life be ti'd to law,
But joy'd weak womens hearts to tempt and prove,
If from their loyal loves he might them move;
Which lewdneſs fill'd him with reproachful pain
Of that foul evil which all men reprove,
That rots the marrow, and conſumes the brain:
Such one was LECHERY, the third of all this train.

And greedy AVARICE by him did ride,
Upon a camel loaden all with gold;
Two iron coffers hung on either ſide
With precious metal full as they might hold;
And in his lap an heap of coin he told:
For of his wicked pelf his God he made,
And unto hell himſelf for money ſold;
Accurſed uſury was all his trade,
And right and wrong ylike † in equal balance weigh'd.

His life was nigh unto death's door yplac'd,
And thread-bare coat, and cobbled ſhoes he ware;
Ne ſcarce good morſel all his life did taſte,
But both from back and belly ſtill did ſpare,
To fill his bags, and riches to campare ‡.

Yet

* Nor. † Alike. ‡ To get, to procure.

Yet child, ne kinſman living had he none
To leave them to; but thorough daily care
To get, and nightly fear to loſe his own,
He led a wretched life unto himſelf unknown.

Moſt wretched wight *, whom nothing might ſuffice,
Whoſe greedy luſt did lack in greateſt ſtore,
Whoſe need had end, but no end covetiſe †,
Whoſe wealth was want, whoſe plenty made him poor,
Who had enough, but wiſhed evermore:
A vile diſeaſe, and eke in foot and hand,
A grievous gout tormented him full ſore,
That well he could not touch, nor go, nor ſtand:
Such one was AVARICE, the fourth of this fair band.

And next to him malicious ENVY rode
Upon a rav'nous wolf, and ſtill did chaw
Between his cankred teeth a venemous toad,
That all the poiſon ran about his jaw;
But inwardly he chawed his own maw
At neighbour's wealth, that made him ever ſad;
For death it was when any good he ſaw,
And wept, that cauſe of weeping none he had;
But when he heard of harm, he wexed ‡ wondrous glad.

All in a kirtle ‖ of diſcolour'd ſay §
He clothed was, ypainted full of eyes;
And in his boſom ſecretly there lay
An hateful ſnake, the which his tail upties
In many folds, and mortal ſting implies **.
Still as he rode, he gnaſh'd his teeth to ſee
Thoſe heaps of gold with griple †† covetiſe,

And

* Creature, perſon. † Covetouſneſs. ‡ He became. ‖ A gown. § Silk, or a kind of woollen ſtuff. ** To infold, to cover. †† A greedy ſnatcher, a griper.

And grudged at the great felicity
Of proud LUCIFERA, and his own company.

He hated all good works and vertuous deeds,
And him no leſs, that any like did uſe:
And who with gracious bread the hungry feeds,
His alms, for want of faith, he doth accuſe;
So ev'ry good to bad he doth abuſe:
And eke the verſe of famous poet's wit
He does backbite, and ſpightful poiſon ſpues
From leprous mouth, on all that ever writ:
Such one vile ENVY was, that firſt in row did ſit.

And him beſides rides fierce revenging WRATH
Upon a lion loth for to be led;
And in his hand a burning brond * he hath,
The which he brandiſhes about his head;
His eyes did hurle forth ſparkles fiery red,
And ſtared ſtern on all that him beheld,
As aſhes pale of hew, and ſeeming dead;
And on his dagger ſtill his hand he held;
Trembling thro' haſty rage, when choler in him ſwell'd.

His ruffin garment all was ſtain'd with blood
Which he had ſpilt, and all to rags yrent,
Through unadviſed raſhneſs woxen wood †;
For of his hands he had no government,
Ne car'd for blood in his avengement:
But when the furious fit was overpaſt,
His cruel facts he often would repent;
Yet wilful man he never would forecaſt,
How many miſchiefs ſhould enſue his heedleſs haſte.

Full many miſchiefs follow cruel WRATH;
Abhorred bloodſhed, and tumultuous ſtrife,
Unmanly murder, and unthrifty ſcath ‡,

Bitter

* Brand. † Grown mad. ‡ Harm, miſchief.

Bitter deſpight with rancour's ruſty knife,
And fretting grief, the enemy of life;
All theſe, and many evils moe * haunt ire,
The ſwelling ſpleen, and phrenzy raging rife,
The ſhaking palſey, and St FRAUNCIS' fire:
Such one was WRATH, the laſt of this ungodly tire †.

And after all, upon the waggon-beam
Rode SATAN, with a ſmarting whip in hand,
With which he forward laſh'd the lazy team,
So oft as SLOTH ſtill in the mire did ſtand.
Huge routs of people did about them band,
Shouting for joy; and ſtill before their way
A foggy miſt had cover'd all the land;
And underneath their feet all ſcatter'd lay
Dead ſkulls and bones of men, whoſe life had gone aſtray ‡.

I might add, to the inſtances of the good or bad qualities of the mind, or the paſſions and appetites of human nature being deſcribed as real and diſtinct perſons, the following lines from Sir RICHARD BLACKMORE:

With ſwifteſt wing the fears of future fate
Elude the guards, and paſs the palace-gate;
Traverſe the lofty rooms, and uncontroll'd
Fly hov'ring round the painted roofs, and bold
To the rich arras cling, and perch on buſts of gold ‖.

Several qualities of the mind are transformed into

* More. † Rank, row.

‡ SPENSER's *Fairy Queen*, book i. canto 4. ſtanza 18.

‖ BLACKMORE's *Creation*, book iv. line 13.

into perſons in the following verſes, and particularly *Hypocriſy*;

So ſpake the falſe diſſembler unperceiv'd;
For neither man nor angel can diſcern
Hypocriſy, the only evil that walks
Inviſible, except to GOD alone,
By his permiſſive will thro' heav'n and earth;
And oft tho' *Wiſdom* wake, *Suſpicion* ſleeps
At *Wiſdom*'s gate, and to *Simplicity*
Reſigns her charge, while *Goodneſs* thinks no ill
Where no ill ſeems —— *

Horror is perſonified, and made the plume of SATAN's helmet,

His ſtature reach'd the ſky, and on his creſt
Sat *Horror* plum'd —— †

"How much nobler an idea is this than the "horſes tails, and ſphinxes, and dragons, and "other terrible animals on the helmets of the "ancient heroes, or even than the chimera vo-"miting flames on the creſt of TURNUS? *Æneid.* "vii. 785 ‡."

In like manner *Deſpair* is repreſented as a perſon by the ſame great Poet;

Dire was the toſſing, deep the groans; *Deſpair*
Tended the ſick buſieſt from couch to couch ‖.

§ 3.

* *Paradiſe Loſt*, book iii. line 681.

† Ibid. book iv. line 988.

‡ Note on this paſſage in Dr NEWTON's edition of *Milton*.

‖ *Paradiſe Loſt*, book xi. line 490.

§ 3. The *Proſopopœia* clothes with corporeal forms, or endows with ſpeech and action other general notions and abſtracted ideas, besides what relate to the human mind.

Nothing perhaps is more generally obſerved, than that *time* which is paſt ſeems to have been quickly and ſurpriſingly gone, but that *time* to come appears long and tedious: but it required the genius of Dr YOUNG to raiſe and enliven this thought in the wonderful manner in which he has effected it. *Time*, I ſuppoſe, as he is commonly painted, that is, as "an old man with a pair of wings," ſtruck the Doctor's imagination, and he accordingly breaks out,

> *Time* in advance behind him hides his wings,
> And ſeems to creep, decrepit with his age;
> Behold him when paſt by; what then is ſeen
> But his broad pinions ſwifter than the wind *?

Like as a large bird, ſuppoſe an eagle or vulture, coming in full ſpeed towards us, may ſeem comparatively to move ſlow, and may actually conceal its wings in great meaſure behind its body, but when paſt by us appears to drive forwards with a new accumulated rapidity, and diſplays in full ſight the ample dimensions of its wide-expanded pinions; ſuch is the caſe with *Time* as to its approaches and its retroſpect. The image Dr YOUNG adopts perfectly agrees with nature, and the more we conſider, the more we approve it;

* *Night Thoughts*, book ii.

it; than which there cannot be a greater compliment to the genius of a Writer, and indeed ſuch an examination is the touchſtone of compoſition.

Very beautiful is the epitaph of the celebrated BENJ. JOHNSON upon the Counteſs-dowager of PEMBROKE, ſiſter to SIR PHILIP SYDNEY, and contains two elegant inſtances of the *Proſopopeia*.

Underneath this ſable herſe
Lies the ſubject of all verſe;
SYDNEY's ſiſter, PEMBROKE's mother:
Death, ere thou haſt kill'd another,
Wiſe, and virtuous, good as ſhe,
Time will throw its dart at thee.

VIRGIL thus deſcribes *Fame*;

Fame, of all ills the ſwifteſt in its courſe,
By motion gathers, and augments its force;
Low creeps at firſt, but ſwells t' enormous ſize,
Stalks thro' the world, and tow'rs into the ſkies *.

The great CICERO, in his firſt oration againſt CATILINE, an oration that for *rhetorical* force and beauty tranſcends all praiſe, introduces his COUNTRY, or the COMMONWEALTH, as ſpeaking firſt

* Fama, malum quo non aliud velocius ullum,
Mobilitate viget, vireſque acquirit eundo:
Parva metu primo; mox ſeſe attollit in auras,
Ingrediturque ſolo, & caput inter nubila condit.

VIRGIL. *Æneid.* lib. iv. ver. 174.

firſt to CATILINE, and afterwards to himſelf. To CATILINE his country thus addreſses herſelf: "Your COUNTRY, CATILINE, thus pleads with "you, and, as it were, thus whiſpers in your "ear. There has been no enormity for a courſe "of years, but what has ſprung from you. "There has been no outrage, but has had you "for its author. The murders of many citi-"zens, the oppreſſion and plundering of my al-"lies, theſe have been perpetrated by you with "impunity and without animadverſion. You "have not only slighted law and juſtice, but you "have overturned and diſsolved them. Theſe "former crimes, though in themſelves not fit to "be tolerated, I have endured as well as I "could; but it is paſt all patience that I ſhould "always be kept in panic upon your account, "that upon every motion CATILINE is to be "dreaded, and that there can be no plot at any "time laid againſt me, in which your wickedneſs "has not its concern. Be gone then, and rid "me from my alarms; if they are juſt, that I "may not be cruſhed by your treaſon; or if "they are groundleſs, that I may at length be "delivered from my fears *."

The

* Quæ (ſc. patria) tecum, Catilina! ſic agit, & quodammodo tacita loquitur. Nullum jam tot annos facinus exſtitit, niſi per te: nullum flagitium ſine te; tibi uni multorum civium neces, tibi vexatio, direptioque ſociorum impunita fuit, ac libera: tu non ſolum ad negligendas leges & quæſtiones, verumetiam ad evertendas, perfringendaſque valuiſti. Superiora illa, quamquam ferenda non fuerunt, tamen, ut po ui, tuli:

The ſpeech of his COUNTRY to CICERO is thus imagined: " I will ſuppoſe that my country, " which is much dearer to me than my life, that " all *Italy*, that the whole *republic* ſhould thus " accoſt me. MARCUS TULLIUS, what are you " doing? What do you ſuffer this wretch, whom " you have detected as a public enemy, whom " you ſee the leader of rebellion, who is expect- " ed as the commander in chief of an army of " traitors, who is the author of this treaſon, the " head of this conſpiracy, and who inliſts every " abandoned citizen and slave under his ſtand- " ards, do you ſuffer this wretch ſo to depart " from *Rome*, as that he ſhould ſeem rather to " be let looſe by you to make war upon the " city, than to be expelled it? Will you not or- " der him to be loaden with chains, to be in- " ſtantly put to death, and that in the ſevereſt " manner poſſible? And what ſhould hinder " you? The cuſtom of our anceſtors? But per- " ſons in private life have very frequently taken " off ſeditious citizens. Or do thoſe laws pre- " vent you which reſpect the puniſhment of *Ro-* " *man* citizens? But they who rebel againſt their " country, by that very rebellion forfeit the pri-

" vileges

tuli: nunc vero, me totam eſſe in metu propter te unum, quidquid increpuerit, Catilinam timeri, nullum videri contra me conſilium iniri poſſe, quod à tuo ſcelere abhorreat, non eſt ferendum. Quamobrem diſcede, atque hunc mihi timorem eripe: ſi verus, ne opprimar; ſin falſus, ut tandem aliquando timere deſinam. CICER. *in* CATIL. orat. i. § 7.

" vileges of citizens. Or are you afraid of the
" cenſures of poſterity? Is this a grateful re-
" quital to the *Roman* people, who have raiſed
" you a man new to glory, without the recom-
" mendations of an illuſtrious pedigree, and that
" ſo very early through all the degrees of ho-
" nour to the higheſt dignity? is this a grateful
" requital to them, if through the apprehensions
" of obloquy upon you, or any other considera-
" tion, you ſhould give yourſelf no concern
" about the welfare of your fellow-citizens?
" But whence this fear of cenſure? Is a cenſure
" upon your juſtice and reſolution leſs formida-
" ble than a cenſure upon your indolence and
" cowardice? What! when *Italy* ſhall be ra-
" vaged by war, when the cities ſhall be plun-
" dered, when *Rome* ſhall be ſet on fire, can
" you imagine that your character will not periſh
" in the flames of the public indignation *?"

The

* Etenim ſi mecum patria, quæ mihi vita multo eſt carior, ſi cuncta Italia, ſi omnis reſpublica loquatur. M. Tulli! quid agis? Tu-ne eum, quem eſſe hoſtem comperiſti, quem ducem belli futurum vides, quem exſpectari imperatorem in caſtris hoſtium ſentis, auctorem ſceleris, principem conjurationis, evocatorem ſervorum & civium perditorum, exire patieris, ut abs te non emiſſus ex urbe, ſed immiſſus in urbem eſſe videatur? Non-ne hunc in vincula duci, non ad mortem rapi, non ſummo ſupplicio mactari imperabis? Quid tandem impedit te? Mos-ne majorum? At perſæpe etiam privati in hac republica pernicioſos civeis morte multarunt. An leges, quæ de civium Romanorum ſupplicio rogatæ ſunt? At nunquam in hac urbe ii qui à republica defecerunt, civium jura tenuerunt. An invidiam poſteritatis times? Præclaram vero populo Ro-

The ſame Orator, in his ſpeech for MILO, ſays, "What if the twelve Tables decreed that "a thief at night might be killed in any manner, "and a ruffian by day, in caſe he was armed, "might be ſlain without the imputation of mur- "der, who is there, by whatever way the villain "comes to his end, that will adjudge that per- "ſon to be worthy of death who kills an aſ- "ſaſsin, since he ſees that in ſome inſtances "the very laws themſelves hold out a ſword to "a man to deſtroy his enemy †?" CICERO might have barely ſaid, "that it is in ſome in- "ſtances allowed us to kill a man according to "the laws." But how cool and languid had this kind of language been, in compariſon with the Orator's transforming the *laws* into perſons, and repreſenting them as coming to the help of a man attacked by ruffians, and putting a ſword into his hands for his defence?

Preſently

mano refers gratiam, qui te hominum per te cognitum, nulla commendatione majorum, tam maturè ad ſummum imperium per omneis honorum extulit, ſi propter invidiam, aut alicujus periculi metum, ſalutem civium tuorum negligis. Sed ſi quis invidiæ metus, num eſt vehementiùs ſeveritatis ac fortitudinis invidia, quàm inertiæ ac nequitiæ pertineſcenda? An cùm bello vaſtabitur Italia, vexabuntur urbes, tecta ardebunt, tum te non exiſtimas invidiæ incendio conflagraturum? CICER. *in* CATIL. orat. i. § 11.

† Quod ſi duodecim Tabulæ nocturnum furem quoque modo, diurnum autem, ſi ſe telo defenderit, interfici impunè voluerunt; quis eſt qui, quoquo modo quis interfectus ſit, puniendum putet, cum videat aliquando gladium nobis ad occidendum hominem ab ipſis porrigi legibus? CICER. *pro* MIL. § 3.

Preſently after the Orator obſerves, "This, O "ye judges, is not a written, but an innate law; "a law which we have not learned, imbibed, "read, but which we have taken, deduced, and "extracted from nature itſelf; a law to which "we are not tutored, but formed; and we owe "it not to education, but to ourſelves, that "whenever our life is any way endangered by "the attacks of robbers or enemies, we may "employ every method for our immediate de-"fence *."

The Orator then adds, in a moſt beautiful *Proſopopeia*: "For the laws are ſilent amidſt the at-"tacks of ruffians; nor do they order us to wait "for their commiſsion, becauſe whoever in ſuch "a ſituation ſhould expect it, muſt ſuffer his own "blood to be unjuſtly ſpilt, while the villain who "commits the outrage goes unpuniſhed †." What a vigour does the Orator infuſe into his diſcourſe, by repreſenting the *laws* as perſons, and permitting a man, without any remonſtrance againſt his conduct, to kill the enemy that makes

* Eſt enim hæc, judices, non ſcripta, ſed nata lex; quam non dicimus, accepimus, legimus, verum ex natura ipſa arripuimus, hauſimus, expreſſimus; ad quam non docti, ſed facti; non inſtituti, ſed imbuti ſumus; ut ſi vita noſtra in aliquas inſidias, ſi in vim, in tela aut latronum, aut inimicorum incidiſſet; omnis honeſta ratio eſſet expediendæ ſalutis. CICER. *pro* MIL. § 10.

† Silent enim leges inter arma, nec ſe exſpectari jubent; cum ei, qui exſpectare velit, ante injuſta pœna luenda ſit, quàm juſta repetenda.

an attempt upon his life? for let us but diveſt the paſsage of the *Proſopopeia*, and its ſpirit is evaporated and gone, when it is only ſaid in plain language, "that there is no law againſt killing "our enemy who threatens our lives."

MILTON deſcribes the SON of GOD aſcending his chariot, when he marched out againſt the rebel-angels, and ſays,

—— At his right-hand *Victory*
Sat eagle-wing'd —— *

The ſame Poet has moſt beautifully repreſented *Sin* and *Death* as perſons; and perhaps there is not a paſsage in his immortal Work, that of *Paradiſe Loſt*, in which he ſhines in ſuperior glory. The deſcription of *Sin* is as follows:

The one ſeem'd woman to the waiſt, and fair,
But ended foul in many a ſcaly fold
Voluminous and vaſt, a ſerpent arm'd
With mortal ſting: about her middle round
A cry of hell-hounds never ceaſing bark'd
With wide *Cerberean* mouths full loud, and rung
An hideous peal; yet, when they liſt, would creep,
If aught diſturb'd their noiſe, into her womb,
And kennel there, yet there ſtill bark'd, and howl'd
Within unſeen ——

The deſcription of *Death* is thus given;

—— The other ſhape,
If ſhape it might be call'd, that ſhape had none
Diſtinguiſhable in member, joint or limb,

Or

* *Paradiſe Loſt*, book vi. line 762.

Or ſubſtance might be call'd, that ſhadow ſeem'd;
For each ſeem'd either: black it ſtood as night,
Fierce as ten furies, terrible as hell,
And ſhook a dreadful dart; what ſeem'd his head
The likeneſs of a kingly crown had on *.

" I proteſt," ſays Biſhop ATTERBURY, in a letter to Mr POPE, " that this laſt peruſal of him " (MILTON) has given me ſuch new degrees, I " will not ſay of pleaſure, but of admiration and " aſtoniſhment, that I look upon the ſublimity " of HOMER, and the majeſty of VIRGIL, with " ſomewhat leſs reverence than I uſed to do. I " challenge you, with all your partiality, to ſhew " me in the firſt of theſe any thing equal to the " allegory of *Sin* and *Death*, either as to the " greatneſs and juſtneſs of the invention, or the " height and beauty of the colouring. What I " looked upon as a rant of BARROW's, I now " begin to think a ſerious truth, and could al- " moſt venture to ſet my hand to it.

" Hæc quicunque leget tantùm ceciniſſe putabit
" Mæonidem ranas, Virgilium culices †."

He who peruſes this unrivall'd work
Will ſay, the muſe of HOMER ſung of frogs,
And VIRGIL's only celebrated flies.

I ſhall conclude this long ſection of examples of the *Proſopopeia*, in clothing with corporeal

 forms,

* *Paradiſe Loſt*, book ii. line 650.

† ATTERBURY's Letter to POPE. POPE's *Works*, vol. viii. p. 61. Octavo edition.

forms, or endowing with ſpeech and action general notions and abſtract ideas, with ſome charming lines of Dr WATTS, which are full to our purpoſe. The verſes are to be found in the Doctor's *Epitaph upon King* WILLIAM.

Ye ſiſter-arts of Paint and Verſe,
Place ALBION fainting by his ſide,
Her groans ariſing o'er the hearſe,
And *Belgia* ſinking when he dy'd.

High o'er the grave RELIGION ſet
In ſolemn gold: pronounce the ground
Sacred, to bar unhallow'd feet,
And plant her guardian-VIRTUES round.

Fair LIBERTY, in ſables dreſt,
Write his lov'd name upon his urn:
"WILLIAM, the ſcourge of tyrants paſt,
"And awe of princes yet unborn."

Sweet PEACE his ſacred relics keep,
With olives blooming round her head,
And ſtretch her wings acroſs the deep,
To bleſs the nations with her ſhade.

Stand on the pile, immortal FAME,
Broad ſtars adorn thy brighteſt robe:
Thy thouſand voices ſound his name
In ſilver accents round the globe.

FLATT'RY ſhall faint beneath the ſound,
While hoary TRUTH inſpires the ſong;
ENVY grow pale, and bite the ground,
And SLANDER gnaw her forky tongue.

NIGHT and the GRAVE remove your gloom;
Darkneſs becomes the vulgar dead:
But GLORY bids the royal tomb
Diſdain the horrors of a ſhade.

GLORY with all her lamps ſhall burn,
And watch the warrior's ſleeping clay,
Till the laſt trumpet rouſe his urn,
To aid the triumphs of the day *.

§ 4. The *Proſopopeia* introduces perſons ſilent as ſpeaking, and perſons deceaſed as living. Some inſtances of this ſort from CICERO, ſhall ſuffice for our purpoſe.

CICERO thus introduces MILO as ſpeaking; who, if not abſent, yet was undoubtedly repreſented as ſpeaking, at the ſame time he was ſilent, by his able advocate. "Should MILO, holding "out his bloody ſword, thus addreſs you: I "pray you, citizens, be preſent, and attend to "what I have to offer. I have killed P. CLODIUS; I have by this ſword, and by this right "hand averted from your necks his fury, which "no laws, no courts of judicature could reſtrain: "to me alone it is owing that juſtice, equity, "laws, liberty, modeſty, decency remain in "this city. Is it to be apprehended in what "manner the city would bear this action? Who "is there that would not approve it, who that "would not extol it? Who is there who would "not declare and think verily with himſelf, that

* *Lyric Poems*, p. 259. Octavo edition.

" there is no perſon in the memory of man who " had rendered more ſervice to the common- " wealth, or had diffuſed a greater pleaſure " among the *Roman* people, through all *Italy*, " through all nations, than what MILO has " done * ?"

The following ſpeech, which CICERO puts into the mouth of the ſame perſon, contains inimitable tenderneſs and beauty. " Indeed, my " judges, theſe ſpeeches of MILO, which I con- " ſtantly hear, and to which I am a daily wit- " neſs, overpower me, kill me. Farewel, fare- " wel, farewel, ſays he, my citizens: may they " be ſafe, may they be proſperous, may they " be happy! Let this illuſtrious city, let this " country, moſt dear to me, ſtill remain in " their glories, however unkindly they may " treat me. May my fellow-citizens, since I " am to be exiled from them, enjoy the ſtate " in peace; a bleſſing, in which though I " am denied a ſhare, yet it is what I have " ſecured

* Quamobrem ſi cruentum gladium tenens clamaret T. Annius, adeſte, quæſo, atque audite, cives; P. Clodium interfeci Ejus furores, quos nullis jam legibus, nullis judiciis frænare poteramus, hoc ferro, & hac dextera à cervicibus veſtris repuli; per me unum effectum eſt, ut jus, æquitas, leges, libertas, pudor, pudicitia in civitate manerent: eſſet vero timendum, quonam modo id factum ferret civitas? Nunc enim quis eſt, qui non probet, qui non laudet? Qui non unum poſt hominum memoriam T. Annium plurimum reipublicæ profuiſſe, maxima lætitia populum Romanum, cunctam Italiam, nationes omneis affeciſſe, & dicat, & ſentiat? CICER. *pro* MIL. § 28.

" ſecured to them. I will ſubmit, and de-
" part †."

The ſame Orator introduces MARIUS, who was dead, as ſpeaking. " Can L. CORNELIUS,
" ye judges, be condemned, and not the con-
" duct of C. MARIUS be condemned with him?
" Let that man be preſent a little to your
" thoughts, ſince he cannot be preſent in per-
" ſon, that you may behold him with your
" minds, though you cannot with your eyes.
" Let him tell you that he was not unacquaint-
" ed with leagues, that he was not a ſtranger to
" examples, and that he was not ignorant of
" war; that he was trained up, and fought un-
" der SCIPIO AFRICANUS; that he was ſkilled
" in military payments, and martial embaſſies;
" that if he was engaged in ſo many wars as he
" really fought and finiſhed, and that if he de-
" ſerved ſo many Conſulates as he actually en-
" joyed, that he could not but have an oppor-
" tunity of learning and knowing all the rights
" of war; and that it would not admit of the
" leaſt ſcruple with him, that he was under
" no reſtraint from any appointment of a well-
" regulated

† Me quidem, judices, exanimant, & interimunt hæ voces Milonis, quas audio aſſiduè, & quibus interſum quotidie. Valeant, valeant, inquit, cives mei, valeant: ſint incolumes, ſint florentes, ſint beati! Stet hæc urbs præclara, mihique patria cariſſima, quoque modo merita de me erit. Tranquilla republica cives mei (quoniam mihi cum illis non licet) ſine me ipſi, ſed per me tamen, perfruantur. Ego cedam, atque abibo. CIC. *pro* MIL. § 34.

" regulated commonwealth: that he made " choice of remarkably brave men, from every " city that was in alliance and friendſhip " with the *Romans*; and that neither IGUVINA- " TIUS nor CAMERTIUS, were exempted by any " ſuch appointment from receiving the rewards " of their valour as citizens from the *Roman* " people *."

I ſhall mention one more example of this ſort from

* Poteſt igitur, judices, L. Cornelius condemnari, ut non C. Marii factum condemnetur? Exſiſtat ergo ille vir parumper cogitatione veſtra, quoniam re non poteſt; ut conſpiciatis eum mentibus, quem oculis non poteſtis. Dicat ſe non imperitum fœderis, non rudem exemplorum, non ignarum belli fuiſſe; ſe P. Africani diſcipulum, ac militem; ſe ſtipendiis, ſe legationibus bellicis eruditum; ſe, ſi tanta bella legiſſet, quanta geſſit. & confecit; ſi tot Conſulibus meruiſſet, quoties ipſe Conſul fuiſſet, omnia jura belli perdiſcere, ac noſſe potuiſſe; ſibi non fuiſſe dubium, quin nullo fœdere à republica bene gerenda impediretur: à ſe ex conjunctiſſima, atque amiciſſima civitate fortiſſimum quemque eſſe delectum: neque Igunivatium, neque Camertium fœdere eſſe exceptum; quo minùs eorum civibus à populo Romano præmia virtutis tribuerentur. CICER. *pro* L. CORNELIO BALBO, § 20.

It may not be improper, that the Orator's deſign in this paſſage may be ſeen, to obſerve, that " BALBUS was a native " of *Gades* in *Spain*, of a ſplendid family in that city, who, " for his fidelity and ſervices to the *Roman* Generals in that " province, and eſpecially in the *Sertorian* war, had the free- " dom of *Rome* conferred upon him by POMPEY, by virtue of " a law, which authoriſed him to grant it to as many as he " thought proper. But POMPEY's act was now called in " queſtion, as originally null and invalid, on a pretence that

" the

from the ſame Orator. " But I will firſt aſk " her, whether ſhe chooſes that I ſhould debate " the matter with her rigidly, gravely, and in " the manner of the ancients, or with pleaſan- " try, lenity, and politeneſs. If I am to treat " her in an auſtere manner, and that only, I " muſt call up from the infernal ſhades one of " the rough-bearded ſpectres, ſuch as we ſee in " ancient ſtatues and images, who may deal " roundly with this woman, who may take my " place, and ſpeak for me, for perhaps ſhe might " reſent ſuch a freedom in my own perſon. Let " then one of the family be called up. See, " hear how this awful ghoſt behaves and ſpeaks: " Woman, what have you to do with CÆLIUS? " What is there to juſtify your connexion with " this young gentleman? What buſineſs have " you with a perſon who is no relation of " yours? What reaſon was there for your be- " ing ſo kind to him as to lend him money, " or your being ſo unkind as to fear being poi- " ſoned by him? What, had you never ſeen your " father? Did you never hear that your uncle, " your grandfather, your great-grandfather, and " another

" the city of *Gades* was not within the terms of that alliance " and relation to *Rome*, which rendered its citizens capable " of that privilege. POMPEY and CRASSUS were his advo- " cates, and, at their deſire, CICERO alſo; who had the third " place, or poſt of honour aſſigned to him, to give the finiſh- " ing hand to the cauſe. The judges gave ſentence for him, " and confirmed his right to the city." MIDDLETON's *Hiſtory of the Life of* CICERO, vol. ii. p. 64.

" another anceſtor before them, had been Con-
" ſuls of *Rome* * ?"

§ 5.

* Sed tamen ex ipſa quæram priùs, utrùm me ſecum ſeverè, & graviter, & priſcè agere malit, an remiſsè, ac leniter, & urbanè. Si illo auſtero more, ac modò: aliquis mihi ab inferis excitandus eſt, ex barbatis illis, non hac barbula, quâ iſta delectatur; ſed illa horrida, qua in ſtatuis antiquis, & imaginibus vìdemus: qui objurget mulierem, & pro me loquatur, ne iſta mihi fortè ſuccenſeat. Exiſtat igitur ex ipſa familia aliquis—Qui profecto ſi exſtiterit, ſic aget, & ſic loquetur; Mulier, quid tibi cum Cælio? Quid cum homine adoleſcentulo? Quid cum alieno? Cur autem tam familiaris huic fuiſti, ut aurum commodares; aut tam inimica, ut venenum timeres? Non patrem tuum videras? Non patruum, non avum, non proavum, atavum audieras Conſules fuiſſe? CICER. *pro* M. CÆLIO, § 14.

That the above-cited paſſage may appear in its full meaning and force, it may not be improper to inform the Reader, that " CÆLIUS was a young gentleman of equeſtrian rank, " of great parts and accompliſhments, trained under the diſci- " pline of CICERO himſelf: that he had diſtinguiſhed himſelf " by two public impeachments; the one of C. ANTONIUS, " CICERO's collegue in the Conſulſhip, for conſpiring againſt " the ſtate; the other of L. ATRATINUS, for bribery and " corruption. ATRATINUS's ſon was now revenging his fa- " ther's quarrel, and accuſed CÆLIUS of public violence, for " being concerned in the aſſaſſination of DIO, the chief of " the *Alexandrian* embaſſy, and of an attempt to poiſon " CLODIA, the ſiſter of CLODIUS: he had been this lady's gal- " lant; whoſe reſentment for her favours ſlighted by him was " the real ſource of all his trouble. In this ſpeech CICERO " treats the character and gallantries of CLODIA, her commerce " with CÆLIUS, and the gaieties and licentiouſneſs of youth, " with ſuch a vivacity of wit and humour, that makes it one " of the moſt entertaining which he has left to us." MIDDLETON's *Hiſtory of the Life of* CICERO, vol ii. p. 65.

§ 5. The *Proſopopeia* makes the earth, woods, rocks, rivers, temples, and other inanimate beings, aſsume the powers and properties, and expreſs the emotions of living, and ſometimes reaſonable creatures.

MILTON thus deſcribes EVE's eating the forbidden fruit, and the immediate conſequences of the fatal treſpaſs;

So ſaying, her raſh hand in evil hour
Forth reaching to the fruit, ſhe pluck'd, ſhe ate:
Earth felt the wound; and nature from her ſeat,
Sighing thro' all her works, gave ſigns of wo,
That all was loſt *.

And when the guilt and miſery were completed by ADAM's eating, we have a like elegant *Proſopopeia*;

So ſaying, ſhe embrac'd him, and for joy
Tenderly wept, much won that he his love
Had ſo ennobled, as of choice t' incur
Divine diſpleaſure for her ſake, and death.
In recompence (for ſuch compliance bad
Such recompence beſt merits) from the bough
She gave him of that fair enticing fruit
With liberal hand: he ſcrupled not to eat
Againſt his better knowledge, not deceiv'd,
But fondly overcome with female charm.
Earth trembled from her intrails, as again
In pangs, and nature gave a ſecond groan,
Sky low'r'd, and mutt'ring thunder, ſome ſad drops
Wept

* *Paradiſe Loſt*, book ix. line 780.

Wept at compleating of the mortal ſin
Original —— *

What a deep ſenſe of loſs, and what conſcious diſtreſſes are aſcribed to the trees, floods, *&c.* in Mr POPE's Paſtoral, intitled, *Daphne*, to the memory of Mrs *Tempeſt!*

No more the mounting larks, while *Daphne* ſings,
Shall liſt'ning in mid air ſuſpend their wings;
No more the birds ſhall imitate her lays,
Or huſh'd with wonder hearken from the ſprays:
No more the ſtreams their murmurs ſhall forbear
A ſweeter muſic than their own to hear,
But tell the reeds, and tell the vocal ſhore,
Fair *Daphne*'s dead, and muſic is no more!
Her fate is whiſper'd by the gentle breeze,
And told in ſighs to all the trembling trees;
The trembling trees, in ev'ry plain and wood,
Her fate remurmur to the ſilver flood;
The ſilver flood, ſo lately calm, appears
Swell'd with new paſſion, and o'erflows with tears;
The winds, and trees, and floods her death deplore,
Daphne, our grief! our glory now no more †!

A temple ſhall be brought in as trembling at the horrid blaſphemies uttered in it:

With that aloud ſhe 'gan to bray and yell,
And foul blaſphemous ſpeeches forth did caſt,
And bitter curſes, horrible to tell,
That e'en the temple wherein ſhe was plac'd
Did quake to hear, and night aſunder braſt ‡ ‖.

CICERO,

* *Paradiſe Loſt*, book ix. line 990.

† POPE's *Works*, vol. i. page 34. Octavo edition.

‡ Burſt. ‖ SPENSER's *Fairy Queen*, b.v. c.11. ſt.28.

CICERO, ſpeaking of the palace of POMPEY the Great, which the profligate and wicked ANTONY had ſeized for himſelf, ſays, "I truly pity "thoſe walls and roofs: for what had that houſe "ever ſeen before but what was decent, and "according to the beſt cuſtoms, and the moſt "exemplary diſcipline? For that man (POM-"PEY) O conſcript Fathers, as ye well know, "was glorious abroad, and an admirable pattern "at home; nor did he deſerve more reſpect for "his public achievements, than for his private "virtues. But, alas! as to the houſe of this "excellent man, how are its rooms, its cham-"bers, now turned into ſtyes of impurity and "drunken debauch *!"

To theſe inſtances I will add that of VIRGIL; who, deſcribing the effects of an ingraftment of the ſhoot of one tree into the body of another, ſays,

Then in ſhort ſpace the tree ſhall grandly riſe,
And mount her fruitful boughs unto the ſkies,
Admiring at herſelf, now overgrown
With foreign leaves, and apples not her own †.

There

* Me quidem miſeret parietum ipſorum, atque tectorum. Quid enim unquam domus illa viderat, niſi pudicum, niſi ex optimo more, & ſanctiſſima diſciplina? Fuit enim ille vir, patres conſcripti, ſicut ſcitis, cùm foris clarus, tum domi admirandus: neque rebus externis magis laudandus, quam inſtitutis domeſticis. Hujus in ſedibus pro cubiculis ſtabula, pro triclíniis popinæ ſunt. CICER. *Philip.* ii. § 28.

† —— Nec longum tempus, & ingens

Exit

There is to me ſomething inexpreſſibly fine in the following lines of MILTON, where the *gales* are transformed into living creatures:

—— Now gentle gales
Fanning their odoriferous wings diſpenſe
Native perfumes, and whiſper whence they ſtole
Thoſe balmy ſpoils *.

§ 6. Examples of the *Proſopopeia* in its various kinds, may be furniſhed in a rich variety from the ſacred Writings. I ſhall make a choice from among them, after I have acknowledged that for the illuſtrations and remarks upon ſome of the inſtances cited from the Old Teſtament, I am indebted to the learned and ingenious Dr LOWTH †.

We meet with a *Proſopopeia* of the divine attributes in *Pſalm* lxxxv. 10. "Mercy and truth "are met together; righteouſneſs and peace "have kiſſed each other." This paſsage is juſt, elegant, and beautiful, if we take it in what may be its proper and more obvious meaning, that of the return of the Jews from their captivity at *Babylon*; but if we consider it in a more divine

Exit ad cœlum ramos felicibus arbos
Miraturque novas frondes, & non ſua poma.
Georgic. ii. ver. 80.

* *Paradiſe Loſt*, book iv. line 156.

† Vide *de Sacra Poeſi Hebræorum ejus Prælectiones Academicas* Oxoniæ *habitas*, p. 114, &c.

divine ſenſe, that of the method of redemption by the ſacrifice and mediation of our LORD JESUS CHRIST, in which there were ſuch an illuſtrious diſplay and harmony of the perfections of Deity, it is beyond meaſure elevated, and enriched with ſacred myſtery and grandeur.

What can be more apt and graceful, more noble and ſublime, than the perſon of *Wiſdom*, which is ſo often introduced in the *Proverbs of Solomon?* Not only is ſhe guide of life, the parent of arts, honours, and riches, and the ſource of true felicity, but the eternal daughter of the omnipotent Creator and Father of all, and the participant of the divine counſels. *Prov.* viii. 22---31. "The LORD poſſeſsed me in "the beginning of his ways, before his works "of old. I was ſet up from everlaſting, from "the beginning, or ever the earth was. When "there were no depths, I was brought forth; "when there were no fountains abounding with "water. Before the mountains were ſettled, be"fore the hills was I brought forth: while as "yet he had not made the earth, nor the fields, "nor the higheſt part of the duſt of the world. "When he prepared the heavens, I was there: "when he ſet a compaſs upon the face of the "depth; when he eſtabliſhed the clouds above; "when he ſtrengthened the fountains of the "deep; when he gave to the ſea his decree, that "the waters ſhould not paſs his commandment; "when he appointed the foundations of the

" earth: then was I by him, as one brought up " with him; and I was daily his delight, re- " joicing always before him; rejoicing in the " habitable part of his earth; and my delights " were with the ſons of men."

There are many images in the Scriptures, which are exquisitely formed, and that derive an amazing energy from the boldneſs of the *Proſopopeia*. In *Habakkuk* iii. 5. the Prophet, ſpeaking of the Almighty, ſays, " Before him went " the peſtilence, and burning coals went forth " at his feet: or, " before him ſhall go the peſ- " tilence, and the flaming bolt from his feet." The *peſtilence*, that diſeaſe which ſpreads ſuch wide and rapid havock among the human race, is repreſented as a perſon, and ſhe goes before JEHOVAH in his march againſt his enemies; but ſwift and vaſt as her ravages are, and dreaded as ſhe is by mankind, as one of the ſoreſt judgments that can befal them, yet ſhe is but the harbinger and pioneer, if I may ſo expreſs myſelf, of the Almighty, and may be considered as only a kind of earneſt or ſpecimen of the abſolute and inſtantaneous ruin which ſhall overwhelm his adverſaries, when he appears armed with the thunder of his own power, and darting the flames of his indignation all around him, " when the flaming bolt ſhall go forth " from his feet." Every ſtep He, whoſe name " is a conſuming fire *," takes in his progreſs of

* Heb. xii. 29.

of vengeance, ſhall ſcatter deſtruction upon his adverſaries; and they ſhall be exterminated by the flaming bolts that iſſue from his feet: and if *flaming bolts* are hurled from only the feet of the omnipotent and incenſed LORD of heaven and earth, who then can behold his face in the full terrors of his wrath? or who can ſtand before the ſtrength of his irreſiſtible arm, when he riſes up to deſtroy them that hate him, and oppreſs his people?

In *Job* xxviii. 22. *deſtruction* and *death* are perſonified, and are introduced as ſaying concerning *Wiſdom*, that "they have only heard the fame "thereof with their ears." In *Iſaiah* v. 14. *hell*, or the *grave*, is transformed into a perſon. "Therefore hell hath enlarged herſelf, and opened her mouth without meaſure; and their glory, "and their multitude, and their pomp, and he "that rejoices ſhall deſcend into it." In like manner, *Hoſea* xiii. 14. "I will ranſom them "(ſays GOD) from the power of the grave; I "will redeem them from death: O death, I will "be thy plagues; O grave, I will be thy de-"ſtruction: repentance ſhall be hid from mine "eyes." Correſpondent to which paſsage the Apoſtle PAUL ſays, 1 *Cor.* xv. 54. "Death is "ſwallowed up in victory. O death, where is "thy ſting? O grave, where is thy victory?"

What a lively and bold *Proſopopeia* is that in *Job* xviii. 13. "The firſt-born of death ſhall de-"vour his ſtrength." BILDAD, ſpeaking of the calamities that ſhould come upon a wicked man,

ſays, " His ſtrength ſhall be hunger-bitten;" that is, it ſhall be corroded, and conſumed away by famine: " Deſtruction ſhall be ready at his ſide;" it ſhall ſtand by him, be his companion, be ready to ſeize and cruſh him. " It ſhall de- " vour the ſtrength," or the branches " of his " ſkin;" his veins, arteries, nerves, all the ramifications of the human ſyſtem, ſhall wither and periſh. " Even the firſt-born of death ſhall de- " vour his ſtrength." View *Death* as a father, and diſeaſes and calamities as his children; the moſt fierce and malignant among them is his firſt-born. He is full-grown, has an authority almoſt as great as that of his parent; he has his very power in him. You ſee all his deadly image upon him, ſuch as war, famine, or peſtilence, the laſt of which may perhaps be intended, when it is threatened that " the firſt-born of death " ſhall devour his ſtrength."

This expreſſion, " the firſt-born of death," may not be improper to introduce a paſſage from Dr LOWTH, in which he ſays, that " there " is a ſpecies of the *Proſopopeia* of a very elegant " nature, and which alſo the well-known idiom " of the *Hebrew* language recommends, and, as " it were, familiariſes to us. It is that perſoni- " fication by which the ſubject, adjunct, acci- " dent, effect, or what in ſome way or another " belongs to a thing or place, is ſtiled *its ſon*, or " *child*. Hence nations, countries, and people, " are ſo often introduced in the form of women. " *Iſa.* xlvii. 1, 5. *Come down, and ſit in the duſt,*

" *O virgin*

" *O virgin daughter of* Babylon, *ſit on the ground:*
" *there is no throne, O daughter of the* Chaldeans,
" *for thou ſhalt no more be called tender and deli-*
" *cate. Sit thou ſilent, and get thee into darkneſs,*
" *O daughter of the* Chaldeans, *for thou ſhalt no*
" *more be called the lady of kingdoms.* In like
" manner, *Lam.* i. 1. *How doth the city ſit ſolitary*
" *that was full of people? how is ſhe become as a*
" *widow? She that was great among the nations,*
" *and princeſs among the provinces, how is ſhe be-*
" *come tributary? She weepeth ſore in the night,*
" *and her tears are on her cheeks.* Ver. 6. *From*
" *the daughter of* Zion *all her beauty is departed:*
" and *ver.* 17. Zion *ſpreads forth her hands, and*
" *there is none to comfort her.* Without a due
" attention to this kind of *Proſopopeia*, and the
" root whence it ſprings, the idiom of the *He-*
" *brew* language, ſuch expreſſions may ſeem
" ſomewhat harſh, as, *the ſons of the bow*, Job
" xli. 28. and *the ſons of the quiver*, Lam. iii. 13.
" by which we are evidently to underſtand *ar-*
" *rows*, that are ſhot from the *bow*, and that are
" treaſured up in the *quiver* *."

* Eſt etiam in hoc genere alia quædam claſſis perſonarum, in ſe quidem elegantiſſima, quam item nobis commendat, & quodammodo familiarem reddit, notiſſimum linguæ Hebrææ idioma, cui videtur debere originem; quo rei locive ſubjectum, adjunctum, accidens, effectus, & ſi quid ſimile eſt, ejuſdem filius appellatur. Hinc apud vates Hebræos gentes, regiones, populi, muliebri habitu induti toties in ſcenam prodeunt. " Deſcendit ſedetque in pulvere, mollis illa & deli-
" cata virgo, illa gentium domina, filia Babylonis. Luget,
" ſedetque

As to that kind of *Proſopopeia*, by which we introduce real perſons as ſpeaking what we have conceived for them, we ſhall content ourſelves with a moſt beautiful example which we find in the ſong of DEBORAH for the ſignal victory obtained over the enemies of *Iſrael*, Judges v. 28. "The mother of SISERA looked out at a win-"dow, and cried through the latteſs, Why is his "chariot ſo long in coming? why tarry the "wheels of his chariots?" This ſpeech put into the mouth of the mother, and the poſture in which ſhe is repreſented, afford a lively image of maternal anxiety, and a mind wavering between hope and fear. Impatient of delay, ſhe prevents the comforts which her companions might be ready to adminiſter to her; and, under the influence of female levity and pride, ſhe proceeds, *ver.* 19, 20. "Her wiſe ladies anſwer-"ed her; yea, ſhe returned anſwer to herſelf; "Have they not ſped? have they not divided "the prey, to every man a damſel or two? To "SISERA a prey of divers colours of needle-"work, of divers colours of needle-work on "both ſides, meet for the necks of them that "take the ſpoil." She ſays nothing of the ſlaughter of the enemy, nor the number of the

"ſedetque ſola humi, virgo Sionis filia. Flet nocte ſemper "inquies, ſemper genis madentibus. Manuſque tendit ſup-"plices, nec invenit ſolatia." Niſi illuc reſpiciamus, duriora videri poſſint, "filii arcus, filii pharetræ," pro ſagittis. LOWTH. *Prælect. Acad.* p. 116.

the captives, nor of the valour and achievements of the conqueror, but prey and ſpoils are all that ſhe thinks of, and thoſe kinds of prey and ſpoil which were moſt likely to allure the mind of a vain woman, damſels, and curiously embroidered array. And ſhe not only mentions theſe ſpoils, but repeats, improves, enlarges upon them: ſhe ſeems to have the fine coſtly attire, ſhe imagines to have been taken, in her very hands, while ſhe ſo particularly and minutely deſcribes its grandeur and beauty. The language uſed in this *Proſopopeia* is ſtrong, ſplendid, and accurate; the repetition is inexpreſſibly elegant; and in the returns of the repetition there is an admirable conciſeneſs; and, finally, a ſudden and unexpected *Apoſtrophe* ſhews the miſerable diſappointment of all theſe fond, flattering expectations, *ver.* 31. "So let all thine "enemies periſh, O LORD." Her diſappointment, thus tacitly intimated, may be more fully and ſtrongly conceived by this ſilence, than by the colours of the brighteſt deſcription.

As a ſcriptural inſtance of that kind of *Proſopopeia* which introduces ſpirits departed from our world as ſpeaking, I might mention the dialogue between ABRAHAM and the *rich man*, the one repreſented in heaven, and the other in hell, in the parable of our LORD, *Luke* xvi. 19---31. "There was a certain rich man which was cloth-
"ed in purple and fine linen, and fared ſump-
"tuously every day. And there was a certain

" beggar, named LAZARUS, which was laid at
" his gate, full of ſores, and deſiring to be fed
" with the crumbs which fell from the rich
" man's table: moreover the dogs came and
" licked his ſores. And it came to paſs that the
" beggar died, and was carried by the angels in-
" to ABRAHAM's boſom: the rich man alſo died,
" and was buried. And in hell he lifted up his
" eyes, being in torments, and ſeeth ABRAHAM
" afar off, and LAZARUS in his boſom. And he
" cried and ſaid, Father ABRAHAM, have mercy
" on me, and ſend LAZARUS, that he may dip
" the tip of his finger in water, and cool my
" tongue; for I am tormented in this flame.
" But ABRAHAM ſaid, Son, remember that thou
" in thy life-time receiveſt thy good things,
" and likewiſe LAZARUS evil things: but now
" he is comforted, and thou art tormented. And
" beſides all this, between us and you there is a
" great gulph fixed; ſo that they which would
" paſs from hence to you, cannot; neither can
" they paſs to us, that would come from thence.
" Then he ſaid, I pray thee therefore, father,
" that thou wouldſt ſend him to my father's
" houſe: for I have five brethren; that he may
" teſtify unto them, leſt they alſo come into this
" place of torment. ABRAHAM ſaith unto him,
" They have MOSES and the Prophets; let them
" hear them. And he ſaid, Nay, father ABRA-
" HAM; but if one went unto them from the
" dead, they will repent. And he ſaid unto him,
" If they hear not MOSES and the Prophets, nei-
" ther

" ther will they be perſuaded, though one roſe " from the dead."

Examples of the *Proſopopeia*, making inanimate beings aſsume the powers and properties, and expreſs the emotions of living, and ſometimes even of reaſonable creatures, frequently occur in the ſacred writings. The holy Prophets, kindled into a juſt indignation againſt a people ungrateful and diſobedient to their GOD, addreſs themſelves to inanimate nature, and as it were command it to ſilence, while they deliver their meſsage. *Iſaiah* i. 2. " Hear, O heavens, " and give ear, O earth; for the LORD hath " ſpoken: I have nouriſhed and brought up chil- " dren, and they have rebelled againſt me." So *Micah* vi. 1. " Hear ye now what the LORD ſaith, " Ariſe, contend thou before the mountains, and " let the hills hear thy voice. Hear ye, O moun- " tains, the LORD's controverſy, and ye ſtrong " foundations of the earth; for the LORD hath a " controverſy with his people, and he will plead " with Iſrael." See how all things are at once " endowed with life, ſpirit, and affection in the following paſsages of ſacred Writ. *Pſalm* xcvi. 11. " Let the heavens rejoice, and let the earth " be glad; let the ſea roar, and the fulneſs there- " of: let the field be joyful, and all that is " therein: then ſhall all the trees of the wood " rejoice before the LORD, for he comes to judge " the earth. He ſhall judge the world with " righteouſneſs, and the people with his truth." And again, *Pſalm* xcviii. 7. " Let the ſea roar,

" and

" and the fulneſs thereof; the world, and they
" that dwell therein. Let the floods clap their
" hands; let the earth be joyful together before
" the LORD; for he comes to judge the earth:
" with righteouſneſs ſhall he judge the world,
" and the people with equity." In like manner it is ſaid, *Pſalm* lxxvii. 16. " The waters ſaw
" thee, O GOD, the waters ſaw thee: they were
" afraid; the depths alſo were troubled." So *Hab.* iii. 10. " The mountains ſaw thee, and they
" trembled; the overflowing of the water paſsed
" by: the deep uttered his voice, and lifted up
" his hands on high." The like animated *Proſopopeias* we alſo meet with in *Joſh.* xxiv. 26, 27.
" And JOSHUA wrote theſe words in the book of
" the law of GOD, and took a great ſtone, and
" ſet it up there, under an oak that was by the
" ſanctuary of the LORD. And JOSHUA ſaid,
" Behold, this ſtone ſhall be a witneſs unto us;
" for it hath heard all the words of the LORD,
" which he ſpake unto us: it ſhall be there for
" a witneſs unto you, leſt ye deny your GOD."
In *Iſaiah* xxxv. 1. it is ſaid, that " the wilder-
" derneſs and the ſolitary place ſhall be glad for
" them; and the deſert ſhall rejoice, and bloſ-
" ſom as the roſe." In *Iſa.* lv. 12. it is promiſed to the people of GOD, that " they ſhould
" go out with joy, and be led forth with peace,
" and that the mountains and the hills ſhould
" break forth before them into ſinging, and that
" all the trees of the field ſhould clap their
" hands." In *Jer.* xlvii. 6. the ſword is addreſs-

ed

ed as a perſon. " O thou ſword of the LORD, " how long will it be ere thou be quiet? Put " up thyſelf into thy ſcabbard, reſt, and be ſtill. " How can it be quiet, ſeeing the LORD hath " given it a charge againſt Aſhkelon, and againſt " the ſea-ſhore? There he hath appointed it." And *Hab.* ii. 11. it is ſaid, that " the ſtone ſhall " cry out of the wall, and that the beam out of " the timber ſhall anſwer it."

But I muſt preſcribe ſome bounds to myſelf, and therefore I ſhall conclude the examples of the *Proſopopeia* from Scripture with a moſt beautiful and variegated inſtance, from *Iſaiah* xiv. 3---27.

After the Prophet had foretold the deliverance of the Jews from their hard captivity at *Babylon*, and their return to their own land, he immediately introduces them as ſinging a kind of triumphal ode upon the exciſion of the King of *Babylon*, filled with the brighteſt images, and continued in an uninterrupted ſeries of the moſt beautiful *Proſopopeias*. The ſong begins with a ſudden exclamation of the Jews, expreſsing their joy and ſurpriſe on account of the unexpected revolution of their affairs, and the deſtruction of the tyrant that oppreſsed them. *Ver.* 3. " And it " ſhall come to paſs in the day that the LORD ſhall " give thee reſt from thy ſorrow, and from thy " fear, and from the hard bondage wherein thou " waſt made to ſerve, that thou ſhalt take up this " proverb againſt the King of Babylon, How hath " the oppreſsor ceaſed! The golden city ceaſed!

" The

" The LORD hath broken the ſtaff of the wicked, " and the ſceptre of the rulers. He who ſmote " the people in wrath with a continual ſtroke; " he that ruled the nations in anger is perſe- " cuted, and none hinders." Upon this event the earth is at peace, and its inhabitants triumph. The fir-trees, and the cedars of *Lebanon*, by which images, according to the frequent language of parable, Kings and Princes may be deſigned, exult with joy, and glory over the broken power of their moſt cruel enemy. *Ver.* 7, 8. " The whole earth is at reſt, and is quiet; they " break forth into ſinging: yea, the fir-trees re- " joice at thee, and the cedars of Lebanon, ſay- " ing, Since thou art laid down, no feller is " come up againſt us."

Next follows a moſt bold *Proſopopeia* of the grave, or the infernal region: *Ver.* 9. " Hell " from beneath is moved for thee, to meet thee " at thy coming; it ſtirreth up the dead for thee, " even all the chief ones of the earth: it hath " raiſed up from their thrones all the kings of " the nations." Theſe royal ſhades, thus riſing to meet the *Babyloniſh* tyrant, inſult and mock him, upon being ſunk into the ſame degradation with them, *ver.* 10, 11. " All they ſhall ſpeak " and ſay unto thee, Art thou alſo become weak " as we? Art thou become like unto us? Thy " pomp is brought down to the grave, and the " noiſe of thy viols: the worm is ſpread under " thee, and the worms cover thee."

And

And the poor worm inſults th' immortal man.

The people of GOD then reſume their ſong, and beautifully exaggerate the remarkable end of the King of *Babylon*, in an exclamation after the manner of funeral dirges, according to the model of which ſort of compositions indeed almoſt the whole ode is conſtructed: *Ver.* 12. "How art "thou fallen from heaven, O Lucifer, ſon of "the morning? How art thou cut down to the "ground, which didſt weaken the nations?" The ode next introduces the *Babyloniſh* Monarch as giving the unbounded reins to his ambition in the views of his ſupremacy in glory and power, that Monarch upon whom are come the fouleſt ſhame, and the moſt miſerable ruin: *Ver.* 13. "For thou haſt ſaid in thine heart, I "will aſcend into heaven, I will exalt my throne "above the ſtars of GOD: I will ſit alſo upon "the mount of the congregation, in the ſides "of the north: I will aſcend above the heights "of the clouds; I will be like the moſt High." New *Proſopopeias* are introduced. They who have found the dead body of the King of *Babylon*, which has been caſt out unburied, and attentively and nearly ſurvey it, can ſcarce believe it to be the corps of ſo great and powerful a Monarch: *Ver.* 16. "They that ſee thee ſhall nar-"rowly look upon thee, and conſider thee, ſay-"ing, Is this the man that made the earth to "tremble, that did ſhake kingdoms? that made

"the

" the world as a wilderneſs, and deſtroyed the " cities thereof? that opened not the houſe of " his priſoners?"

A taunting ſpeech is then taken up againſt him, that the common rites of burial are deſervedly denied him, becauſe of his cruelty: *Ver.* 19, 20. " But thou art caſt out of thy grave, like " an abominable branch; and as the raiment of " thoſe that are ſlain, thruſt through with a " ſword, that go down to the ſtones of the pit, " as a carcaſe trodden under feet. Thou ſhalt " not be joined with them in burial, becauſe " thou haſt deſtroyed thy land, and ſlain thy " people: the ſeed of evil-doers ſhall never be " renowned." Next his very name, his ſtock, and his poſterity are execrated: *Ver.* 21. " Pre- " pare ſlaughter for his children, for the ini- " quity of their fathers; that they do not riſe " and poſſeſs the land, nor fill the face of the " world with cities."

The ſcene is cloſed with a moſt awful ſpeech of GOD himſelf, threatening the excision of the deſcendants of the King of *Babylon*, and his imperial city: *Ver.* 22. " For I will riſe up againſt " them, ſaith the LORD of hoſts, and cut off " from Babylon the name and remnant, and ſon " and nephew, ſaith the LORD: I will alſo make " it a poſſeſſion for the bittern, and pools of wa- " ter; and I will ſweep it with the beſom of de- " ſtruction, ſaith the LORD of hoſts."

We ſhall conclude with the remarks of Doctor LOWTH upon the paſſage. " What images, how

" various,

" various, how rich, how ſublime, and how " wonderful in ſtrength, in words, in figures, " and ſentiments, are here collected together? " We hear the Jews, the ghoſts of deceaſed " Kings, the King of *Babylon*, the perſons who " find his dead body, and, laſt of all, the " great GOD himſelf, we hear theſe ſpeaking, " and, as it were, performing their parts in the " drama! A kind of perpetual action is con- " tinued; or rather, a various and manifold ſe- " ries of many different actions is woven toge- " ther. The *Proſopopeias* are numerous, but " without confuſion; bold, but not harſh. A " free, lofty, and truly divine ſpirit reigns " through the whole poem: nor is there any " thing wanting that might give a perfection to " the ode in grandeur and beauty. There is no " piece of *Grecian* or *Roman* poetry, to ſpeak " my mind freely, that may once pretend to " ſtand a compariſon with its merit *."

§ 7.

* Quæ imagines, quam variæ, quam denſæ, quam ſublimes, quanta vi, quibus verbis, figuris, ſententiis, elatæ, in unum locum coacervantur! Judæos, cedros Lebani, defunctorum regum umbras, regem Babylonium, eoſque qui in cadaver ejus incidunt, ipſum poſtremo Jehovam, loquentes audimus, & partes ſuas pene quaſi in dramate agentes intuemur. Continuatur actio quædam perpetua, ſeu potius diverſarum actionum varia ac multiplex ſeries contexitur. Crebræ ſunt perſonæ, nec tamen confuſæ; audaces, nec tamen duræ: viget per totum ſpiritus liber, vereque divinus; neque deeſt quidquam ad ſummam hujuſce odæ ſublimitatem abſoluta pulchritudine cumulandam; cui, ut planè dicam quod ſentio, nihil habet Græca aut Romana poeſis ſimile aut ſecundum. LOWTH. *Prælect. Acad.* p. 122.

§ 7. We ſhall add ſome remarks and obſervations upon this Figure.

1. The transformation of the good or bad qualities of the mind into perſons, or the clothing with corporeal forms, or endowing with corporeal ſpeech and action mere abſtracted ideas and general notions, may afford our audience very rich entertainment, and make a very deep impreſsion upon them. The perſonifying, the imbodying what is merely ideal, or of itſelf not the object of our ſenſes, may very much delight and ſtrike the mind, as hereby it is not confined to ſimple and dry ſpeculations, but ſees every thing upon which it is called to contemplate, riſing into being, living, and acting, and extending abroad its power and influence. For us to ſay, that *a good or virtuous man will be uſeful and happy*, is cold and languid in compariſon with ſaying, that *Virtue renders us beneficial to mankind, and is the parent of felicity.* To affirm, that *a bad or vicious man is hurtful and miſerable*, carries not near ſo much force and vigour as to affirm, that *Vice is the plague of our race, and the author of our miſeries.* In like manner to ſpeak of *Time*, as that portion of duration comprehended between the making and diſſolution of the world, is flat and ſpiritleſs, if compared with that deſcription which Doctor YOUNG gives of it, under the notion of a real and active being.

Not

Not on thoſe terms was *Time* (Heav'n's ſtranger) ſent
On his important embaſſy to man.
LORENZO! No. On the long-deſtin'd hour
From everlaſting ages growing ripe;
That memorable hour of wondrous birth,
When the dread Sire, on emanation bent,
And big with nature, riſing in his might,
Call'd forth creation (for then *Time* was born)
By Godhead ſtreaming thro' a thouſand worlds;
Not on thoſe terms, from the great days of Heav'n,
From old *Eternity*'s myſterious orb,
Was *Time* cut off, and caſt beneath the ſkies;
The ſkies, which watch him in his new abode,
Meaſuring his motion by revolving ſpheres:
That horologe, machinery divine.
Hours, days, and months, and years, his children play,
Like num'rous wings around him, as he flies:
Or rather as unequal plumes they ſhape
His ample pinions, ſwift as darted flame,
To gain his goal, to reach his ancient reſt,
And join anew *Eternity* his ſire;
In his immutability to neſt,
When worlds, that count his circles now, unhing'd,
(*Fate* the loud ſignal ſounding) headlong ruſh
To timeleſs night, and chaos, whence they roſe *.

So if we ſpeak of an whole nation's or a ſingle perſon's dying, or the union between the ſoul and body being broken, and the body's becoming a breathleſs corps, and the ſpirit's departing to another ſtate, how little do we feel of the ſolemn truth, in compariſon with the perſonification of *Death*, and when ſuch things are ſaid of

 him,

* *Night Thoughts*, book ii.

him, or aſcribed to him, as we meet with in the following lines?

When with his chill *Gorgonean* frown,
And keen to reap the nations down,
His unrelenting ſickle ſtands,
Uſurp'd from *Time*'s delaying hands †,

Or in that ſpeech put into the mouth of *Death*?

Now from yon black and fun'ral yew,
That bathes the charnel-houſe with dew,
Methinks I hear a voice begin;
(Ye ravens, ceaſe your croaking din,
Ye tolling clocks no time reſound
O'er the long lake, and midnight ground)
It ſends a peal of hollow groans,
Thus ſpeaking from among the bones.
"When men my ſcythe and darts ſupply,
"How great a king of fears am I?
"They view me as the laſt of things;
"They make, and then they dread my ſtings.
"Fools, if you leſs provok'd your fears,
"No more my ſpectre-form appears:
"*Death*'s but a path that muſt be trod,
"If man would ever paſs to GOD:
"A port of calms, a ſtate of eaſe
"From the rough rage of ſwelling ſeas ‡."

2. When by the *Proſopopeia* we introduce perſons ſilent as ſpeaking, we ſhould be careful that they expreſs nothing but what is conſiſtent with, and indeed perfectly adapted to their ages, characters,

† *Poem on the Death of* FREDERICK *Prince of* WALES.

‡ PARNELL'S *Night-Piece on Death.*

racters, &c. otherwiſe we deviate from nature, and can expect, inſtead of an advantage, rather an injury to our diſcourſes. HORACE very judiciously directs us upon this head, when he ſays,

Diſtinction muſt be made between the ſtile
Of Gods, and heroes; of an hoary ſage,
And an impetuous youth; of a grave dame,
And a fond anxious nurſe; of mariners,
And rough-hewn ſwains untutor'd from the plough:
And as the men are diff'rent, diff'rent too
Muſt be the ſpeeches you to *Colchians* give,
Aſſyrians, and the ſons of *Thebes* and *Greece* *.

And in another place,

The manners of each age muſt be obſerv'd.
The boy who juſt has learnt to ſpeak, and walk
With ſteady ſteps without his nurſe's care,
With his coevals loves to play, to rage
Kindles at once, at once is cool'd again.
The youth, eſcap'd from his preceptor's pow'r,
So heavily endur'd, delights in dogs,
In horſes, and the range of woods and fields:
A waxen ſoul to take the ſtamp of vice;
Blind to futurity, profuſe of wealth,
Rough, and intolerant of all reproof,
Aſpiring, eager, fickle in his love.
At manhood diff'rent objects we purſue,
Riches, and friendſhip, and ambition's plumes;

* Intererit multum Divuſne loquatur, an heros;
Maturuſne ſenex, an adhuc florente juventa
Fervidus; & matrona potens, an ſedula nutrix;
Mercatorne vagus, cultorne virentis agelli;
Colchus, an Aſſyrius; Thebis nutritus, an Argis.
HORAT. *de Arte Poetic.* ver. 114.

And *prudence* checks us from thoſe daring deeds,
O'er which *repentance* ſoon muſt weep in vain.
Round the old man what troops of evils wait?
For riches how unquenchable his thirſt?
While from his hoard he dreads to take a mite,
And uſe it as his own! In all affairs
With caution and with coldneſs he proceeds;
Procraſtinating, ſcarce alive to hope,
Inert, and fearful of futurity,
Peeviſh, complaining, boundleſs in his praiſe
Of the good times that o'er his childhood roll'd,
But of the preſent ſad degen'rate age
A critic, and a cenſor moſt ſevere.
Our younger years bloom with a thouſand joys,
All nipp'd and wither'd by the froſt of time;
Then let not nature be revers'd, and youth
Speak like old age, nor ſages ſpeak like boys.
What's juſt and decent for each ſcene of life
Obſerve, if you would charm the liſt'ning ſoul †.

If

† Ætatis cujuſque notandi ſunt tibi mores,
Mobilibuſque decor naturis dandus & annis.
Reddere qui voces jam ſit puer, & pede certo
Signat humum, geſtit paribus colludere, & iram
Colligit ac ponit temere, & mutatur in horas.
Imberbis juvenis, tandem cuſtode remoto,
Gaudet equis, canibuſque, & aprici gramine campi;
Cereus in vitium flecti, monitoribus aſper,
Utilium tardus proviſor, prodigus æris,
Sublimis, cupiduſque, & amata relinquere pernix.
Converſis ſtudiis, ætas animuſque virilis
Quærit opes & amicitias, inſervit honori;
Commiſſiſſe cavet quod mox mutare laboret.
Multa ſenem circumveniunt incommoda; vel quod
Quærit, & inventis miſer abſtinet, ac timet uti;
Vel quod res omnes timide gelideque miniſtrat,

Dilator,

If it ſhould be aſked, What advantage can an Orator derive from the introduction of perſons ſilent as perſons ſpeaking? Our anſwer is, that the Orator may give a greater warmth and force to his ſentiments when delivered by another, than what he may be able to infuſe into them, as uttered by himſelf; and it may be added, that diſcourſes by the introduction of ſilent perſons as ſpeaking are agreeably diverſified, and may therefore be the better adapted to fix attention. In ſupport of my obſervations, I would only have a perſon read CICERO's fine oration in behalf of MILO, and I am certain he will be ſatisfied of their truth and juſtice.

3. When we introduce perſons deceaſed ſpeaking as if they were alive, let us alſo take care that the ſpeeches we aſcribe to them are ſuch as are correſpondent, congruous, and that for the ſame reaſons that have been aſſigned, when we directed that the language of perſons ſilent, brought in by us as ſpeaking, ſhould be in perfect conformity to their characters. Shall I give an inſtance of this kind? "What and if LUCIUS "BRUTUS ſhould riſe again, and ſtand here be- "fore us? Would he not ſay, I have expelled

 "Kings,

Dilator, ſpe lentus, iners, paviduſque futuri;
Difficilis, querulus, laudator temporis acti
Se puero, cenſor caſtigatorque minorum.
Multa ferunt anni venientes commoda ſecum,
Multa recedentes adimunt. Ne forte ſeniles
Mandentur juveni partes, pueroque viriles;
Semper in adjunctis, ævoque morabitur aptis.

HORAT. *Poet. Art.* ver. 158.

" Kings, you have admitted them: I gave birth
" to liberty, which did not ſo much as exiſt be-
" fore; you will not ſo much as preſerve it,
" when it has been obtained for you. I, at the
" hazard of my life, delivered my country; you,
" though you have no riſk to run in the cauſe
" of liberty, give yourſelves no concern about
" it *."

If it ſhould be made a queſtion, What benefit can accrue from the introduction of perſons deceaſed, as if they were preſent and ſpeaking? It may be replied, that the ſpeeches of ſuch who are departed from our world, may be armed with greater ſpirit and energy than diſcourſes in our own perſons. When ELIPHAZ would convey this truth to our minds, that ss a mortal man ss cannot be more juſt than GOD, or a man more ss pure than his Maker; and that he puts no truſt ss in his ſervants; and that his angels are charged ss with folly, how much leſs on them that dwell ss in houſes of clay,ss &c. what a deep ſolemnity, and awful power does he give to the truth he delivers, by the manner in which he introduces it, or by acquainting us how it was revealed to him? *Job* iv. 12. ss How a thing was ſecretly brought ss to me, and mine ear received a little thereof: ss in thoughts from the viſions of the night, when ss deep

* Quòd ſi nunc L. ille Brutus reviviſcat, & hic ante pedes veſtros adſit, non hac utatur oratione? Ego reges ejeci, vos tyrannos introducitis: ego libertatem, quæ non erat, peperi, vos partam ſervare non vultis: ego capitis mei periculo patriam liberavi, vos liberi ſine periculo eſſe non curatis. CICER. *ad* HERENNIUM, lib. iv. n 53.

" deep sleep falls upon men. Fear came upon " me, and trembling, which made all my bones " to ſhake. Then a ſpirit paſsed before my face, " the hair of my fleſh ſtood up. It ſtood ſtill, " but I could not diſcern the form thereof: an " image was before mine eyes; there was ſi- " lence, and I heard a voice, ſaying, Shall mor- " tal man be more juſt than GOD? Shall a man " be more pure than his Maker?" *&c.* It may be further obſerved, that the introduction of beings from another world, and ſpeeches aſcribed to them break the tenor of our diſcourſes, and ſuch a variation helps attention, and gives pleaſure to our hearers.

4. When by *Proſopopeias*, countries, woods, rocks, rivers, temples, and the like, aſsume the powers and properties, and expreſs the motions of living, and ſometimes reaſonable beings, ſuch *rhetorical* liberties may be vindicated by the following conſiderations.

(1) " Plaintive paſſions," ſays the Author of *the Elements of Criticiſm* *, " are extremely ſolicitous " for vent. But when a paſſion ſwells high, it is " not ſatisfied with ſo ſlight a gratification: it " muſt have a perſon to complain to; and if none " be found, it will animate things devoid of ſenſe. " Thus PHILOCTETES (PHILOCTETES *of* SOPHO- " CLES, act. 4. ſc. 2.) complains to the rocks and " promontories of the iſle of *Lemnos*; and ALCES- " TES dying, invokes the ſun, the light of day, the

* Vol. iii. page 56.

" clouds, the earth, her huſband's palace, *&c.*
" (ALCESTES *of* EURIPIDES, act. 2. ſc. 1.)
" Plaintive paſſions carry the mind ſtill farther.
" Among the many principles that connect in-
" dividuals in ſociety, one is remarkable: it is
" that principle which makes us earneſtly wiſh,
" that others ſhould enter into our concerns, and
" think and feel as we do. This ſocial princi-
" ple, when inflamed by a plaintive paſſion,
" will, for want of a more complete gratifica-
" tion, prompt the mind to give life even to
" things inanimate. MOSCHUS, lamenting the
" death of BION, conceives that the birds, the
" fountains, the trees lament with him." The ſame Author obſerves in another place, that " anger, the moſt violent of all paſſions, forces " the mind to perſonify a ſtock or a ſtone, when " it occaſions bodily pain, in order to be a pro-
" per object of reſentment †."

(2) The frame of our minds, whether it be pleaſant or melancholy, eſpecially if the pleaſure or the melancholy be in any very great degree, will make the inanimate creation around us ſeem either to be agreeable and delightful, or taſteleſs and irkſome to us; and hence we may be led afterwards, by an eaſy ſtep, to repreſent inanimate beings as ſympathising with us, or participating the ſame paſsions with ourſelves, or rejoicing, or being ſad, according to the complexion of our ſpirits. In ſupport of our obſervation,

† Vol. i. page 191.

vation, that things will appear to us according to the different tempers of our minds, a fact, which, as we have taken notice, opens the way to the *Proſopopeia*, and indeed juſtifies it, we ſhall cite the following paſsages from ſome of the firſt Writers. HORACE ſays to AUGUSTUS,

Thy light, dear ſov'reign, to thy country give;
'Tis in the bleſſings of that light we live.
Thy ſmile's our ſpring: thy countenance benign,
When on thy people it vouchſafes to ſhine,
Makes their bright days ev'n more ſerene and fair,
And the ſun's beams a lovelier luſtre wear *.

In like manner Mr ADDISON ſays,

O Liberty! thou goddeſs heav'nly bright,
Profuſe of bliſs, and pregnant with delight!
Eternal pleaſures in thy preſence reign,
And ſmiling plenty leads thy wanton train:
Eas'd of her load ſubjection grows more light,
And poverty looks chearful in thy ſight:
Thou mak'ſt the gloomy face of nature gay,
Giv'ſt beauty to the ſun, and pleaſure to the day †.

So in a copy of verſes inſerted in the *Spectator*, COLIN, a ſhepherd, is introduced as ſaying upon the abſence of his beloved PHEBE,

When

* Lucem redde tuæ, dux bone, patriæ.
Inſtar veris enim vultus ubi tuus
Adfulſit populos, gratior it dies,
Et ſoles melius nitent.
HORAT. *Carmin.* lib. iv. od. 5. ver. 5.

† ADDISON's *Miſcellaneous Works*, vol. i. page 53. Octavo edition.

When walking with PHEBE, what ſights have I ſeen?
How fair was the flower, how freſh was the green?
What a lovely appearance the trees and the ſhade,
The corn-fields and hedges, and ev'ry thing made?
But now ſhe has left me, tho' all are ſtill there,
They none of them now ſo delightful appear:
'Twas nought but the magic, I find, of her eyes,
Made ſo many beautiful proſpects ariſe.
Sweet muſic went with us both all the wood through,
The lark, linnet, throſtle, and nightingale too;
Winds over us whiſper'd, flocks by us did bleat,
And chirp went the graſhopper under our feet.
But now ſhe is abſent, tho' ſtill they ſing on,
The woods are but lonely, the melody 's gone;
Her voice in the concert, as now I have found,
Gave every thing elſe its agreeable ſound *.

(3) When we perſonify inanimate and inſenſible beings we may give weight and grandeur to our ſubject. Let a perſon think with himſelf, whether this is not the caſe when MILTON tells us, that *nature ſighed*, and *the ſky wept ſome ſad drops* upon our firſt parents eating the forbidden fruit; and let him alſo conſider, whether when the Prophet HABAKKUK ſays †, that at the preſence of Deity, "the deep uttered his voice, and "lifted up his hands on high," there is not an amazing vigour and ſublimity in the *Proſopopeia*. "The former part, ſays an ingenious Writer, "of the deſcription, where the Poet makes the "mountains ſenſible of the approach, and trem-"ble at the preſence of JEHOVAH, is truly ſub-"lime,

* *Spectator*, vol. viii. N° 603. † Hab. iii. 10.

" lime, as theſe effects give us an high idea of " the majeſty and power of the Almighty; but " the latter part of it, where he gives voice and " action to the great deep, is remarkably grand; " and indeed is one of the moſt ſtriking and " daring perſonifications to be met with, either " in the ſacred or profane writings. It is by " fixing upon ſuch great and uncommon cir- " cumſtances, that an original Author diſcovers " the ſublimity of his genius; circumſtances " that, at the ſame time that they ſhew the im- " menſity of his conceptions, raiſe our admi- " ration and aſtoniſhment to the higheſt de- " gree *."

5. We ſhall conclude our conſideration of the *Proſopopeia* with what is obſerved concerning either its general nature, or ſome particular kinds of it by ſeveral Writers. TIBERIUS RHETOR, ſpeaking of DEMOSTHENES, ſays, " The Orator " every where mingles a repreſentation of man- " ners, and the induction of a perſon, when he " brings in another as ſpeaking. Thus, when " his purpoſe was to reprove the inactivity of his " countrymen, he ſpeaks not in his own perſon, " but introduces the *Greeks:* If therefore the " *Greeks* ſhould ſend to you, and ſhould ſay, " Now, O ye *Athenians*, diſpatch Ambaſſadors " to us, and let us know from them, how PHILIP " is plotting againſt us, and againſt all *Greece.* " So again, in his ſpeech againſt LEPTINES: " Suppoſe

* *Eſſay on Genius*, page 161.

" Suppoſe LEUCO ſhould ſend to us, and ſhould " expoſtulate with you for what crime, for what " fault you have deprived him of his immuni- " ties. By this induction of perſons ſpeaking, " the Orator gives an amazing ſtrength to his " diſcourſes *."

" There is no Figure perhaps, ſays Dr WARD, " which ſerves more or better purpoſe to an " Orator than the *Proſopopeia*: for by this means " he is enabled to call in all nature to his aſſiſt- " ance, and can aſsign to every thing ſuch parts " as he thinks convenient. There is ſcarce any " thing fit to be ſaid, but may be introduced " this way. When he thinks his own character " not of ſufficient weight to affect his audience " in the manner he desires, he ſubſtitutes a per- " ſon of greater authority than himſelf to engage " their attention: when he has ſevere things to " ſay, and which may give offence, as coming " from himſelf, he avoids this by putting them " into the mouth of ſome other perſon, from " whom

* Μιʃγυσι δε πανταχυ την τε ηθοποιιαν και την τυ προσωπυ υποβολην, οταν ετερω προσωπυ περιβαλη λογον· βυλομενος παρεπιτιμησαι τοις αναʃκαιοις ως εις ραθυμιαν, υκ αφ' εαυτυ ειπεν, αλλα τοις Ελλησι περιεθηκε τον λογον, Αν ουν οι Ελληνες μεμψωσι προ υμας και λεγωσαι, πεμπελε, ω Αθηναιοι, προ ημας εκαʃτολε πρεσβεις, και λεγελε ως επιβυλευει Φιλιππος ημιν, και πασι τοις Ελλησι, και τα εξης. Και παλιν εν τω προ Λεπτινην, Αν δε πεμψας ως ημας Λευκων ερωτα τι εχοντες εʃκαλεσαι, και τι μεμφομενοι την ατελειαν αυτον αφαιρειʃθε. Εν γαρ τυτω τω λογω λιαν ιʃχυροτερον τον τροπον εκ τυ προσωπυ των λεγοντων πεποιηκεν. TIBERIUS RHETOR *de Schematibus* DEMOSTHENIS, p. 187.

" whom they will be better taken; or makes in-
" animate nature bring a charge, or expreſs a
" reſentment to render it the more affecting:
" and by the ſame method, he ſometimes chooſes
" to ſecure himſelf from a ſuſpicion of flattery,
" in carrying a compliment too high *."

" The *Proſopopeia*, ſays Mr BLACKWALL, ani-
" mates all nature; gratifies the curiosity of
" mankind with a conſtant ſeries and ſucceſsion
" of wonders; raiſes and creates new worlds and
" ranks of rational creatures, to be monuments
" of the Poet's wit, to eſpouſe his cauſe, and
" ſpeak his paſsion. To diſcern how much
" force and ſprightlineſs this Figure gives to a
" ſentence or expreſsion, we need but firſt ſet
" down that line,

" Aut conjurato deſcendens Dacus ab Iſtro †

The *Danube* againſt *Rome* conjur'd pours down
The *Dacians* ——

" and then alter it thus,

" Aut conjuratus deſcendens Dacus ab Iſtro

The *Danube* pours the *Dacians* down conjur'd
Againſt our country ——

" and ſo make a compariſon. In the plain way,
" it is not above the humble ſtile of PHÆDRUS;
" in the figurative, it riſes up to the loftineſs and
" majeſty of VIRGIL."

The ſame ingenious Writer alſo obſerves, that

" there

* WARD's *Syſtem of Oratory*, vol. ii. p. 105.

† VIRGIL. *Georgic.* ii. ver. 497.

" there is an exceſs of paſsion, a degree of en-
" thusiaſm in this ſublime Figure; and there-
" fore it is dangerous and ridiculous to uſe it,
" but when the importance and grandeur of the
" ſubject require it *."

QUINTILIAN tells us, that " *Proſopopeias* are
" very bold Figures: that they admirably diver-
" sify a ſpeech, and excite the attention; and
" that they require a ſtrong vein of eloquence,
" since fiction, and things incredible in their
" own nature, will either make an extraordinary
" impreſsion, becauſe they ſoar beyond truth, or
" will be contemned as empty trifles for the want
" of it †."

All that I ſhall add, is, that it may be very proper for us to be ſparing in the uſe of ſo bold a Figure; and not to uſe it at all, but when our ſubject and our emotions, as it were, conſpire to give it birth, and conceal, if I may ſo ſpeak, its incredibility in a blaze of ſudden and ſurprising glory.

" This Figure, ſays CAUSSINUS, belongs to
" thoſe Orators who are maſters of the ſub-
" lime ‡.

* BLACKWALL's *Introduction to the Claſſics*, p. 252, 253.

† Illuc adhuc audaciora, & majorum (ut Cicero exiſtimat) laterum fictiones perſonarum — Mirè namque tum variant orationem, tum exeitant — Sed magna quædam vis eloquentiæ deſideratur. Falſa enim & incredibilia natura neceſſe eſt aut magis moveant, quia ſupra vera ſunt; aut pro vanis accipiantur, quia vera non ſunt. QUINTIL. lib. ix. cap. 2. § 2.

‡ Hæc Figura eſt eorum oratorum qui canunt majoribus tibiis. CAUSSIN. *de Eloquentia*, p. 431.

CHAPTER XXI.

The PARABOLE conſidered.

§ 1. *Its definition.* § 2. *This Figure very frequent.* § 3. *In what reſpects the Parabole is ſerviceable.* § 4. *Inſtances of its uſe for illuſtration, from* WATTS, HENRY, WOLLASTON, HALE, GROSVENOR, CICERO, LUCAN, *and* DIONYSIUS HALICARNASSENSIS. § 5. *Examples of its uſe for ſublimity, from* GLOVER, YOUNG, MILTON, *and* LONGINUS. § 6. *Inſtances of the powers of the Parabole to entertain, from* STATIUS, ADDISON, POPE, *and* LITTLETON. § 7. *Inſtances of the Parabole from Scripture.* § 8. *Obſervations concerning the Parabole.* § 9. *Directions concerning the right uſe and management of the Parabole.*

§ 1. *PArabole* * is a Figure that compares one thing with another, to which it bears a reſemblance.

§ 2. This Figure is ſo common in Authors both ſacred and profane, both in Writers in proſe and verſe, that our difficulty is where to make our choice of examples from amidſt, I might ſay, an

* From παραβαλλω, *I compare.*

an unbounded variety and profusion. What we ſhall attempt upon our ſubject will be, to ſhew what are the ends that may be anſwered by *Paraboles*, or what advantages our diſcourſes may receive from them; next to make ſome obſervations concerning them; and afterwards to furniſh ſome directions concerning their right uſe and management.

§ 3. We begin with ſhewing what are the ends that may be anſwered by *Paraboles*, or what advantages our diſcourſes may receive from them; and they may be ſerviceable for illuſtration, ſublimity, and entertainment.

§ 4. *Paraboles* may be ſerviceable for illuſtration. I ſhall produce ſome inſtances of this kind. "You are not, ſays the ſacred Orator, "to rate the bounties of Providence too high, "nor are you on the other hand to debaſe or "make light of them." But perhaps he is at a loſs to mark the preciſe boundaries between an undue eſtimation on the one side, and an ungrateful neglect of them on the other, till a *compariſon* comes in to his aſſiſtance, and at once ſhews the juſt medium by which we are to regulate our regards to providential favours, or the enjoyments of the preſent life. "As a traveller "at a good inn upon the road, ſays the Preacher, "by no means deſpiſes or slights the provisions "and accommodations he finds there, but, on "the other hand, is thankful for them, reliſhes,

"and

" and enjoys them, but yet does not miſtake his " houſe of transient entertainment for his reſi- " dence and home, or his ſupplies and comforts " by the way, for his rich poſſeſſions at his jour- " ney's end; ſo ſhould it be with a Chriſtian as " to the bleſſings of the preſent life," *&c.*

In like manner the falſe charges and malignant ſlanders upon an innocent and virtuous character, and their abſolute diſperſion in a little time, may be happily illuſtrated by a *compariſon*, which I have ſomewhere met with to this purpoſe: " The malice of ill tongues caſt upon a good " man, is only like a mouthful of ſmoke blown " upon a diamond, which, though it clouds its " beauty for the preſent, yet it is eaſily purged " off, and the gem reſtored with little trouble to " its genuine luſtre."

Our LORD ſays, *Matt.* xi. 11. that " among " them that were born of women, there had not " riſen a greater than JOHN *the Baptiſt*; but that " notwithſtanding, he that is leaſt in the king- " dom of heaven was greater than he." Upon this paſſage Mr HENRY obſerves, " the ground " of this is laid in the preference of the New- " Teſtament-diſpenſation above that of the Old; " Miniſters of the New-Teſtament excel, becauſe " their miniſtration does ſo:" and to illuſtrate this remark, he adds, which at once maintains in a glorious light the high character of JOHN *the Baptiſt*, and gives us a moſt exalted idea of the incomparable excellency of the diſpenſation of

the Goſpel, "A dwarf upon a mountain ſees fur-
"ther than a giant in the valley."

Dr WATTS, ſpeaking of the ceremonies of human invention mingled with the ſervice of GOD, could not perhaps have raiſed ſuch a noble and juſt idea of the ſimplicity and excellency of Chriſtian worſhip, or have given ſuch a proper repreſentation of the vain attempts of men to adorn it with their own ſuperadded inventions, had he not ſuggeſted the notion of painting a diamond. "What think ye, ſays he, of all the
"gaudy trappings and golden finery that are
"mingled with the Chriſtian worſhip by the
"imaginations of men in the Church of *Rome?*
"Are they not like ſo many ſpots and blemiſhes
"caſt upon a fair jewel by ſome fooliſh painter?
"Let the colours be never ſo ſprightly and
"glowing, and the luſtre of the paint never ſo
"rich, yet if you place them upon a diamond,
"they are ſpots and blemiſhes ſtill. Let others
"take their liberty of colouring all their jewels
"with what greens, and purples, and ſcarlets
"they pleaſe; but for my own part, I like a
"diamond beſt that has no paint upon it *."

The ſame excellent Writer, ſhewing that we may come to the knowledge of the exiſtence of GOD, or that there is ſuch a glorious Being who made all things, ſays, "This is evident and
"certain, that nothing could make itſelf: it is
"impoſſible

* WATTS's *Remnants of Time in Proſe and Verſe.* See his *Works*, vol. iv. p. 623.

" impoſsible that any being, which once had no
" being, ſhould ever give being to itſelf; or
" that once upon a time it ſhould of itſelf burſt
" out of nothing, and begin to be. Since there-
" fore there is a world with a million of beings
" in it, which are born and die, it is certain
" there is ſome Being, who had no beginning,
" but had life in himſelf from all eternity, and
" who gives life and being to all other things.
" Of all the visible beings that we are acquaint-
" ed with, man is the higheſt and moſt noble;
" but he is forced to confeſs he is not his own
" maker. By ſending our thoughts and inqui-
" ries a little backward, we find that we came
" into being but a few years ago, and we are
" daily convinced that we periſh and die in long
" ſucceſsion. Our parents or our anceſtors were
" no more able to make themſelves than we are;
" for moſt of them are dead, and the reſt are
" going the way of all fleſh: they cannot pre-
" ſerve our lives, nor their own; and therefore
" it is plain that though we borrowed life from
" them at firſt, yet they are not the original and
" ſelf-ſufficient authors of life and being to
" themſelves, or to us; they are but inſtru-
" ments in the hands of ſome ſuperior firſt cauſe,
" ſome eternal and original Maker of us all.
" Or if ſome atheiſt ſhould ſay, We muſt run up
" from ſon to father, and from father to grand-
" father in endleſs generations, without a begin-
" ning, and without any firſt cauſe; I anſwer,
" that it is impoſsible, for if ten thouſand gene-

" rations cannot ſubſiſt of themſelves without " dependence on ſomething before them, neither " can infinite or endleſs durations ſubſiſt of them- " ſelves without dependence. Suppoſe," (and now comes in a Compariſon which illuſtrates and aids the Doctor's ſubject) " a chain of ten thou- " ſand links hung down from the ſky, and could " not ſupport itſelf unleſs ſome mighty power " upheld the firſt link; then it is certain, a " chain of ten thouſand times ten thouſand " links, or an endleſs chain, could not ſupport " itſelf: as the chain grows longer and hea- " vier, the addition of new links can never " make the chain more independent, or better " ſupport itſelf †."

The ſame Compariſon for the ſame purpoſe we meet with in Mr WOLLASTON, but in a larger repreſentation. " An infinite ſucceſſion of ef- " fects, ſays he, will require an infinite efficient, " or a cauſe infinitely effective. So far is it " from requiring none. Suppoſe a chain hung " down out of the heavens from an unknown " height, and though every link of it gravitated " toward the earth, and what it hung upon was " not viſible, yet it did not deſcend, but kept " its ſituation; and upon this a queſtion ſhould " ariſe, *What ſupported or kept up this chain?* " Would it be a ſufficient anſwer to ſay, that " the firſt (or loweſt) link hung upon the ſecond " (or that next above it) the ſecond, or rather " the firſt and ſecond together upon the third, " and

† Berry-ſtreet *Sermons*, vol. i. p. 5.

" and ſo on *ad infinitum?* For what holds up " the whole? A chain of ten links would fall " down, unleſs ſomething able to bear it hin- " dered; one of twenty, if not ſtayed by ſome- " thing of a yet greater ſtrength, in proportion " to the increaſe of weight: and therefore one " of infinite links certainly, if not ſuſtained by " ſomething infinitely ſtrong, and capable to " bear up an infinite weight. And thus it is in " a chain of cauſes and effects tending, or as it " were gravitating towards ſome end. The laſt " (or loweſt) depends, or, as one may ſay, is " ſuſpended upon the cauſe above it: this again, " if it be not the firſt cauſe, is ſuſpended as an " effect upon ſomething above it, &c. And if " they ſhould be infinite, unleſs, agreeably to " what has been ſaid, there is ſome cauſe upon " which all hang or depend, they would be but " an infinite effect without an efficient; and to " aſſert there is any ſuch thing, would be as great " an abſurdity as to ſay, that a finite or little " weight wants ſomething to ſuſtain it, but an " infinite one or the greateſt does not *." "

" That which may illuſtrate my meaning," ſays Judge HALE, " in this preference of the " revealed light of the holy Scriptures touching " this matter above the eſſays of a philoſophi- " cal imagination, may be this. Suppoſe that " *Greece* being unacquainted with the curioſity " of mechanical engines, though known in ſome

* WOLLASTON's *Religion of Nature delineated*, chap. v. § 1.

" remote region of the world, an excellent art-
" iſt had ſecretly brought and deposited in ſome
" field or foreſt ſome excellent watch or clock,
" which had been ſo formed, that the original
" of its motion was hidden and involved in
" ſome cloſe contrived piece of mechaniſm;
" that this watch was ſo framed, that the mo-
" tion thereof might have laſted a year, or ſome
" ſuch time as might give a reaſonable period
" for philoſophical conjectures concerning it,
" and that in the plain table there had not been
" only the deſcription and indication of hours,
" but the configurations and indications of the
" various phaſes of the moon, the motion and
" place of the ſun in the ecliptic, and divers
" other curious indications of celeſtial motions;
" and that the ſcholars of the ſeveral ſchools of
" EPICURUS, of ARISTOTLE, of PLATO, and
" the reſt of thoſe philoſophical ſects, had ca-
" ſually in their walk found this admirable *au-*
" *tomaton*; what kind of work would there have
" been made by every ſect, in giving an account
" of this phenomenon? We ſhould have had
" the *Epicurean* ſect have told the by-ſtanders,
" according to their pre-conceived hypothesis,
" that this was nothing elſe but an accidental
" concretion of atoms, that haply fallen together,
" had made up the index, the wheels, the ba-
" lances, and that being haply fallen into this
" poſture, they were put into motion. Then
" the *Carteſian* falls in with him, as to the main
" of their ſuppoſition, but tells him that he
" does

" does not ſufficiently explicate how this engine
" is put into motion; and therefore to furniſh
" this motion, there is a certain *materia ſubtilis*,
" that pervades this engine; and the moveable
" parts, conſiſting of certain globular atoms apt
" for motion, they are thereby, and by the mo-
" bility of the globular atoms, put into motion.
" A third, finding fault with the two former,
" becauſe theſe motions are ſo regular, and
" do expreſs the various phenomena of the
" diſtribution of time, and of the heavenly
" motions; therefore it ſeems to him, that this
" engine and motion alſo, ſo analogical to the
" motions of the heavens, was wrought by ſome
" admirable conjunction of the heavenly bodies,
" which formed this inſtrument and its motions
" in ſuch an admirable correſpondency to its own
" exiſtence. A fourth, diſliking the ſuppoſi-
" tions of the three former, tells the reſt, that
" he hath a more plain and evident ſolution of
" the phenomenon, namely, the univerſal ſoul
" of the world, or ſpirit of nature, that formed
" ſo many ſorts of inſects with ſo many organs,
" faculties, and ſuch congruity of their whole
" compoſition, and ſuch curious and various
" motions as we may obſerve in them, hath
" formed and ſet into motion this admirable *au-*
" *tomaton*, and regulated and ordered it with all
" theſe congruities we ſee in it. Then ſteps in
" an *Ariſtotelian*, and, being diſſatisfied with all
" the former ſolutions, tells them, Gentlemen,
" you are all miſtaken, your ſolutions are inex-

" plicable and unſatisfactory; you have taken " up certain precarious hypotheſes, and being " prepoſſeſſed with theſe creatures of your own " fancies, and in love with them, right or wrong " you form conceptions of things according to " thoſe fancied and pre-conceived imaginations. " The ſhort of the buſineſs is, this *machina* is " eternal, and ſo are all the motions of it; and " inaſmuch as a circular motion hath no begin- " ning or end, this motion that you ſee both in " the wheels and index, and the ſucceſſive in- " dications of the celeſtial motions, is eternal, " and without beginning. And this is a ready " and expedite way of ſolving the phenomenon, " without ſo much ado as you have made about " it.

" And while all the maſters were thus con- " troverſing the ſolution of the phenomenon in " the hearing of the artiſt that made it, and " when they had all ſpent their philoſophizing " upon it, the artiſt that made this engine, and " all this while liſtened to their admirable fan- " cies, tells them, Gentlemen, you have diſ- " covered very much excellency of invention " touching this piece of work that is here be- " fore you, but you are all miſerably miſtaken, " for it was I that made this watch, and brought " it hither; and I will ſhew you how I made it: " firſt, I wrought the ſpring, and the fuſee, and " the wheels, and the balance, and the caſe, " and table; I fitted them one to another, and

" placed

" placed theſe ſeveral axes that are to direct " the motions of the index to diſcover the hour " of the day, of the figure that diſcovers the " *phaſis* of the moon, and the other various mo- " tions that you ſee; and then I put it together, " and wound up the ſpring, which hath given " all theſe motions that you ſee in this curious " piece of work: and that you may be ſure I " tell you true, I will tell you the whole order " and progreſs of my making, diſposing, and " ordering of this piece of work, the ſeveral " materials of it, the manner of the forming " every individual part of it, and how long I " was about it. This plain and evident diſco- " very renders all theſe excogitated hypotheſes " of theſe philoſophical enthusiaſts vain and ri- " diculous, without any great help of rhetorical " flouriſhes or logical confutations.

" And much of the ſame nature is that dis- " parity of the hypotheſes of the learned phi- " loſophers in relation to the origination of the " world and man, after a great deal of duſt " raiſed, and fanciful explications, and unintel- " ligible hypotheſes. The plain, but divine " narrative by the hand of MOSES, full of ſenſe, " and congruity, and clearneſs, and reaſona- " bleneſs in itſelf, doth at the ſame moment " give us a true and clear diſcovery of this " great myſtery, and renders all the eſsays of " the generality of the heathen philoſophers to " be vain, inevident, and indeed inexplicable

" theories,

" theories, the creatures of phantaſy and imagi-
" nation, and nothing elſe *."

Dr GROSVENOR, in his admirable piece, intitled, *Health*, has the following paſsage. " To
" any one that views the contexture of the
" brain, *health*, for any conſiderable time, muſt
" appear a wonder. How exquiſitely fine the
" nerves, the fibres, the blood-veſsels? The
" ſmalleſt of which, if it ſhould be ſtopped, or
" crack, if it ſhould too much relax with heat,
" or contract with cold, would, according to the
" degree of the diſorder, be immediate ſickneſs
" or death: and yet how continual is the paſ-
" ſage of the blood and ſpirits through theſe
" ſmall ducts and canals? How fired they are
" ſometimes by cloſe thinking? ſtretched and
" ſwelled by the ſudden fluſhes of paſſion and
" ſurpriſe? When the blood and ſpirits ruſh
" violently through theſe moſt tender paſsages,
" that are finer than the ſlendereſt threads of a
" cobweb, and ſeem ready to break by their
" own fineneſs. How many thouſand of theſe
" fine pipes muſt be kept open to preſerve the
" communication between the brain and the
" heart? What a concurrence of innumerable
" parts, actions, and ſtrings, muſt go to produce
" one of thoſe motions of the heart we com-
" monly call the beating or pulſe? the ſmalleſt
" intermiſſion of which we immediately feel all
" over

* HALE's *Primitive Origination of Mankind*, ſect. iv. ch. 6. p. 340.

" over us, and dread the general ſtagnation of " our blood. And yet ever ſince we were born, " this opening and ſhutting has been repeated, " if we may depend upon ſome calculations, no " leſs than four thouſand times in an hour. How " many thouſand times therefore in an hour am " I liable to the ſinking, fainting conſequences " of an intermiſſion! By this the blood, which " is the vehicle of life, and with it the vital " ſpirits, are diſtributed into every part of the " body. Admirable! that from this fountain " of life and heat, there ſhould lie channels or " conduit-pipes to every even the remoteſt parts " of the body!" Next follow two Compariſons moſt apt and illuſtrative of his point: " Juſt as " if from one water-houſe there ſhould be pipes " conveying the water, not only to every houſe " in the town, but to every room, nay, to every " veſſel in every room; or from one fountain " in a garden, there ſhould be little channels di- " rected to every bed, to every plant and flower " growing there, nay, to every leaf, to every " fibre, and hollow ſtring of every leaf." I ſhall add another ſimilitude from the ſame ingenious Writer. " We commonly ſay our breath is in " our noſtrils, becauſe it paſſes through them; " and is there not a free paſſage for it to paſs " out of them? why does it not fly off? There " is no more visible *nexus* or tie between ſoul " and body by this breath, than for a wreath of " ſmoke to tie a ſun-beam and a clod of clay " together †."

† GROSVENOR on *Health*, p. 72—75.

CICERO, in defence of his opinion that CATILINE ſhould rather leave *Rome* than be puniſhed, ſays, "If in ſo perilous a rebellion this parricide alone ſhould be exterminated, we may perhaps for a ſhort time ſeem to be relieved from anxiety and terror; but the danger will remain, and will ſtill be wholly ſhut up in the veins and bowels of the commonwealth. As men grievously ſick, when they are in the burning heat of a raging fever, upon taking a draught of cold water, ſeem at firſt to be refreſhed by it, but afterwards are more heavily and violently attacked by their diſtemper; in like manner this diſeaſe, under which the republic labours, will gain a reſpite by the extinction of CATILINE, but will afterwards, as the reſt of his accomplices ſtill ſurvive, return upon us with redoubled fury *."

I ſhall conclude the inſtances of *Paraboles*, as uſed for illuſtration, with the *compariſons* which LUCAN makes of POMPEY and CÆSAR, thoſe great, unhappy men, who involved the world in their quarrel.

Thou,

* Quòd ſi ex tanto latrocinio iſte unus tolletur, videbimur fortaſſe ad breve quoddam tempus cura, & metu eſſe relavati: periculum autem reſidebit, & erit incluſum penitus in venis atque viſceribus reipublicæ. Ut ſæpe homines ægri morbo gravi, cum æſtu, febrique jactantur, ſi aquam gelidam biberint, primò relevati videntur, deinde multo gravius, vehementiuſque afflictantur: ſic hic morbus, qui eſt in republica, relevatus iſtius pœna, vehementius, vivis reliquis, ingraveſcet. CICER. *in* CATIL. orat. i. n. 13.

Thou, mighty POMPEY, wert alarm'd with fears
Leſt CÆSAR's freſh achievements ſhould eclipſe
Thine ancient triumphs, and the laurels won
From *Pirates* to the *Gallic* wreaths ſhould yield.
The ſeries of thy labours and ſucceſs,
Great CÆSAR, ſwell'd thy ſpirit, that diſdain'd
The ſecond honours on the rolls of fame.
Thy tow'ring ſoul could no ſuperior brook,
Nor POMPEY's bear a rival. Far unlike
The men: the one now verging upon age,
Quitting all martial toils, had long enjoy'd
The calms of peace, but, fond of fame, diſpers'd
His frequent largeſſes among the crowd;
Their favour was his life, and when their ſhouts
Reſounded through the theatre his praiſe,
His ear, his ſoul in raptures drunk the bliſs,
But no freſh vict'ries dignify'd his name;
On former merits his renown relies.
Thus POMPEY ſtands the ſhadow of himſelf.
So in a fruitful country tow'rs the oak,
Deck'd round with trophies, and the ſacred ſpoils
Of chiefs triumphant; but, its roots decay'd,
On its own weight it reſts, and throws abroad
Its naked arms, and not from recent leaves,
But its old trunk its total ſhade derives:
But though it nods to its tremendous fall
By the firſt eaſtern blaſt, and though the woods
Around it flouriſh in unfaded youth,
Yet this one tree is deify'd by all.
But with a gen'ral's name, and long-earn'd praiſe,
CÆSAR is not content; his reſtleſs ſoul
No place can circumſcribe, and never feels
Shame, but when vict'ry ſmiles upon his foe.
Fierce and invincible he flies to arms,

Nor

Nor ever ſpares the havock of his ſword,
Whenever hope or indignation calls.
With all his pow'r ſucceſſes he improves,
Seizes each gale that Heav'n propitious breathes,
Burſts all the bars aſunder that oppoſe
To higheſt glory his ſublime career,
And joys to ſee deſtruction break his way
To abſolute dominion o'er the world:
As when a thunder-bolt from riſted clouds,
Deſcending with unſufferable roar,
Startling the day with its unuſual fires,
Frighting mankind with its pernicious glare,
To ſome majeſtic temple bends its flame,
Through all obſtruction makes reſiſtleſs way,
Bounds and rebounds in ruin and in death,
Collects and recollects its ſcatter'd fires,
Inſatiable to havock and devour *.

I ſhall

* Tu, nova ne veteres obſcurent acta triumphos,
Et victis cedat Piratica laurea Gallis
Magne, times: te jam ſeries, uſuſque laborum
Erigit, impatienſque loci fortuna ſecundi.
Nec quenquam jam ferre poteſt, Cæſarve priorem,
Pompeiuſve parem ——
Nec coïere pares: alter vergentibus annis
In ſenium, longoque togæ tranquillior uſu
Dedidicit jam pace ducem; ſamæque petitor
Multa dare in vulgus; totus popularibus auris
Impelli, plauſuque ſui gaudere theatri:
Nec reparare novas vires, multumque priori
Credere fortunæ. Stat magni nominis umbra;
Qualis frugifero quercus ſublimis in agro
Exuvias veteres populi, ſacrataque geſtans
Dona ducum: nec jam validis radicibus hærens,
Pondere fixa ſuo eſt, nudoſque per aëra ramos
Effundens, trunco, non frondibus, efficit umbram.

Sed

I ſhall only produce one more inſtance of the *Parabole*, as it ſerves for illuſtration, and that ſhall be from DIONYSIUS HALICARNASSENSIS, in which he thus deſcribes and compares DEMOSTHENES. " DEMOSTHENES therefore, preferring " ſuch a forensic and diversified ſtile, though he " was later in age than the above-mentioned re- " ſpectable ſpeakers, yet would neither take " them nor their ſtile for his patterns; but, ac- " counting all others as below the mark, and " far ſhort of perfection, he ſelected from each " of them what was moſt valuable and uſeful " to him, and framed and completed a diction " of divers kinds, a diction that, as there " was occaſion, was ſublime and low; copious " and conciſe; new and common; adorned and " plain;

Sed quamvis primo nutet caſura ſub Euro,
Tot circum ſylvæ firmo ſe robore tollant,
Sola tamen colitur. Sed non in Cæſare tantum
Nomen erat, nec fama ducis; ſed neſcia virtus
Stare loco; ſoluſque pudor non vincere bello.
Acer & indomitus, quo ſpes, quoque ira vocâſſet,
Ferre manum, & nunquam temerando parcere ferro:
Succeſſus urgere ſuos: inſtare favori
Numinis; impellens, quicquid ſibi ſumma petenti
Obſtaret; gaudenſque viam feciſſe ruina.
Qualiter expreſſum ventis per nubila fulmen
Ætheris impulſi ſonitu, mundique fragore
Emicuit, rupitque diem, populoſque paventes
Terruit, obliqua perſtringens lumina flamma;
In ſua templa furit; nullaque exire vetante
Materia, magnamque cadens, magnamque revertens
Dat ſtragem late, ſparſoique recolligit ignes.

LUCAN. *Pharſal.* lib. i. ver. 121.

" plain; rugged, and ſmooth; inflamed, and " cool; pleaſant, and bitter; mild, and impaſ- " ſioned; exactly like the PROTEUS, ſo much " celebrated by the ancient Poets, who, without " any ſort of trouble, transformed himſelf into " all kinds of ſhapes, and ſo deceived the ſight, " that it was impoſsible to determine whether he " was a God, or demon, or only a man, who " charmed every ear with all the vaſt variety of " language --- I have juſt the ſame opinion of " the ſtile of DEMOSTHENES, and attribute to " him an aſſemblage of every kind of language " in his orations †."

§ 5. We ſhall next ſhew that the *Parabole* conduces to ſublimity. The following inſtances ſhall ſuffice. In the number, let me mention the

† Τοιαυτην δη καλαλαβων την πολιτικην λεξιν ο Δημοσθενης, ουτω κεκινημενην ποικιλως, και τηλικουτοις επεισελθων ανδρασιν, ενος ουθενος ηξιωσε γενεσθαι ζηλωτης, ουτε χαρακτηρος, ουτε ανδρος· ημιεργους τινας απαντας υπολαμβανων ειναι και ατελεις· εξ απαντων δ' αυτων οσα κρατιστα και χρησιμωτατα ην, εκλεγομενος, συνυφαινε, και μιαν εκ πολλων διαλεκτον απετελει, μεγαλοπρεπη, λιτην· περιττην, απεριττον· εξηλλαγμενην, συνηθη· πανηγυρικην, αληθινην· αυστηραν, ιλαραν· συντονον, ανειμενην· ηδειαν, πικραν· ηθικην, παθητικην· ουδε διαλλατ τουσαν το μεμυθευμενον παρα τοις αρχαιοις ποιηταις Πρωτεως· ος απασαν ιδεαν μορφης αμογητι μετελαμβανεν· ειτε θεος η δαιμων τις εκεινος αρα ην, παρακρουομενος υψει τας ανθρωπινας· ειτε διαλεκτω ποικιλον δη χρημα εν ανδρι σοφω, πασης απαιτητον ακοης — Εγω μεν τοιαυτην τινα δοξαν υπερ της Δημοσθενους λεξεως εχω, και τον χαρακτηρα τουτον αποδιδωμι αυτω, τον εξ απασης μικτον ιδεας. DIONYSII HALICARNASSENS. vol. ii. p. 273. HUDSON. *Edit.*

the Compariſon of a proſpect of the camp of XERXES, to that of the billows of the unbounded ocean, by moonſhine:

With him the leaders climb the arduous hill,
From whence the dreadful proſpect they command,
Where endleſs plains, by white pavilions hid,
Spread like the vaſt *Atlantic*, when no ſhore,
No rock or promontory ſtops the ſight,
Unbounded as it wanders; but the moon,
Reſplendent eye of night, in fulleſt orb
Throughout th' interminated ſurface throws
Its rays abroad, and decks in ſnowy light
The dancing billows; ſuch was XERXES' camp *.

" Who knows, ſays Doctor YOUNG, whether " SHAKESPEAR might not have thought leſs if " he had read more? Who knows if he might " not have laboured under the load of JOHN- " SON's learning, as ENCELADUS under *Ætna?* " His mighty genius indeed, through the moſt " mountainous oppreſſion, would have breathed " out ſome of his inextinguiſhable fire; yet poſ- " ſibly he might not have riſen up into that " giant, that much more than common man, at " which we now gaze with amazement and de- " light †."

What would MILTON be in many places of his great poem, *Paradiſe Loſt*, without the aſsiſtance of the *Parabole?* It is by this Figure, as by JA-

* GLOVER's *Leonidas*, book ii. line 236.

† YOUNG's *Conjectures on original Compoſition.* See his *Works*, vol. iv. page 312.

cob's ladder, whoſe feet was on earth, and its top in heaven, that he aſcends to ſuch a ſuperlative height in the following paſsages. When Satan is deſcribed among the reſt of the fallen angels, involved in the ſame guilt and ruin with himſelf, but yet as ſupreme among them, the Poet tells us,

—— He above the reſt
In ſhape and geſture proudly eminent,
Stood like a tow'r; his form had yet not loſt
All her original brightneſs, nor appear'd
Leſs than arch-angel ruin'd, and th' exceſs
Of glory obſcur'd; as when the ſun new ris'n
Looks through the horizontal miſty air,
Shorn of his beams, or from behind the moon
In dim eclipſe diſaſtrous twilight ſheds
On half the nations, and with fear of change
Perplexes monarchs; darken'd ſo, yet ſhone
Above them all th' arch-angel — *

Preſently Milton thus compares the fallen angels;

—— Yet faithful how they ſtood,
Their glory wither'd: as when Heaven's fire
Hath ſcath'd the foreſt-oaks or mountain-pines;
With ſinged top their ſtately growth though bare
Stands on the blaſted heath — †

Death is perſonified by our great Poet, and thus repreſented;

— Black

* *Paradiſe Loſt*, book i. line 589. † *Ibid.* book i. line 611.

—— Black it ſtood as night,
Fierce as ten furies, terrible as hell *.

And SATAN and *Death*, juſt upon the point of engagement, are drawn in very bold colours, and the *Paraboles* are inexpreſſibly ſtriking and ſublime.

So ſpake the griſly terror, and in ſhape,
So ſpeaking and ſo threatning, grew tenfold
More dreadful and deform: on th' other ſide
Incens'd with indignation SATAN ſtood
Unterrify'd, and like a comet burn'd,
That fires the length of *Ophiuchus* huge
In th' *Arctic* ſky, and from his horrid hair
Shakes peſtilence and war. Each at the head
Levell'd his deadly aim; their fatal hands
No ſecond ſtroke intend, and ſuch a frown
Each caſt at th' other; as when two black clouds,
With Heav'n's artillery fraught, come rattling on
O'er the *Caſpian*, then ſtand front to front
Hovering a ſpace, till winds the ſignal blow,
To join their dark encounter in mid air †.

We ſhall conclude the proofs of *Paraboles* contributing to the ſublime, with two paſſages from LONGINUS. "HOMER, in his *Odyſſey*, ſays "that excellent Critic, may be reſembled to the "ſetting ſun, whoſe incomparable magnitude "ſtill remains, though not in the fierce blazes "of noon ‡."

* *Paradiſe Loſt*, book ii. line 670. † *Ibid.* book ii. line 704.

‡ Οθεν εν τη Οδυσσεια παρεικασαι τις αν καλαδυομενω ̈ι τον

" PLATO," ſays the ſame Critic (for of him he is ſuppoſed to be ſpeaking) " every where " diffuſes himſelf, like the ocean, in a copious " majeſty: but DEMOSTHENES, in his ſpeeches, " exerting a ſovereignty over the paſſions, kin- " dles and blazes. Not that PLATO is a cold " writer, for the gravity of his compoſitions is " ennobled with a ſublimity and grandeur; but " ſtill he does not wield the thunder of DE- " MOSTHENES. And, my dear TERENTIANUS, CI- " CERO himſelf (if we *Greeks* may be allowed to " criticiſe upon the *Latin* Writers) differs not in " any reſpect more than in what I have mention- " ed from DEMOSTHENES. DEMOSTHENES is " conciſely, CICERO is diffuſely ſublime. DE- " MOSTHENES, who burns and bears down all be- " fore him with an irreſiſtible violence, rapidity, " ſtrength, and fury, may be compared to an " hurricane or a thunderbolt: but CICERO's " eloquence, if I am right, is like ſome vaſt " conflagration, that expands itſelf, and devours " all before it, maintains an intenſe and inextin- " guiſhable heat, breaks out in different forms " in different places, and is nouriſhed by inex- " hauſtible ſupplies of fuel †."

From

Ομηρον ηλιω, ᾧ δίχα της σφοδροτητος παραμενει το μεγεθος. LONGIN. *de Sublimitate*, § 9.

† Πλησιωταλα, καθαπερ τι πελαγος, εις αναπεπλαμενον κεχυται πολλαχη μεγεθος. Οθεν, οιμαι, κατα λογον ο μεν ρητωρ, ατε παθητικωτερος, πολυ το διαπυρον εχει, και θυμικως εκφλεγομενον· ο δε, καθεςως εν ογκω και μεγαλοπρεπει σεμνοτητι, εκ εψυπται

From theſe paſsages of LONGINUS, and others that we have cited from him in the courſe of our Work, who is there but what will ſubſcribe to the juſtice of that character which Mr POPE gives of this celebrated Critic? when he ſays,

Thee, bold LONGINUS, all the nine inſpire,
And bleſs their critic with a poet's fire.
An ardent judge, who, zealous in his truſt,
With warmth gives ſentence, yet is always juſt:
Whoſe own example ſtrengthens all his laws;
And is himſelf that great ſublime he draws *.

§ 6. *Paraboles* may greatly entertain the mind, and by raiſing images different from the ſubject upon which we are treating, relieve and delight our audience or our readers. Some inſtances of this kind ſhall be given.

εψυχλαι μεν, αλλ' υχ υλως επεςραπλαι. Ου καλ' αλλα δε τινα η ταυτα, εμοι δοκει, φιλταλε Τερεντιανε, (λεγω δε, ει και ημιν ως Ελλησιν εφειται τι γινωσκειν) και ο Κικερων τυ Δημοσθενυς εν τοις μεγεθεσι παραλλατλει. Ο μεν γαρ εν υψει το πλεον αποτομω, ο δε Κικερων εν χυσει· και ο μεν ημελερω δια το μελα βιας εκας α, ετι δε ταχυς, ρωμης, δεινοτηλω, οιον καιειν τε αμα και διαρπαζειν, σκηπλω τινι παρεικαζοιτ' αν η κεραυνω· ο δε Κικερων, ως αμφιλαφης τις εμπρησμω (οιμαι) πανλη νεμεται, και ανειλειλαι, πολυ εχων και επινομον αει το καιον, και διακληρονομυμενον αλλοτ' αλλοιως εν αυτω, και καλα διαδοχας ανατρεφομενον. LONGIN. *de Sublimitate*, § 12.

* POPE's *Eſſay on Criticiſm*, line 675.

STATIUS, lamenting the death of a young lady, ſays,

How happy had thy days been multiply'd,
And thou hadſt ſeen thy children round thee ſmile
In youthful vigour! but, alas, thy joys
Were blaſted in the morning of thy life.
So the pale lilies hang their wither'd heads,
Thus roſes die beneath the chilling blaſt,
And vi'lets, purple daughters of the ſpring,
Breathe out their fragrant lives into the air *.

Mr ADDISON preſents us with a very pleaſing ſimile in the following lines:

Let us not, LUCIA, aggravate our ſorrows,
But to the Gods permit th' event of things;
Our lives, diſcolour'd with our preſent woes,
May ſtill grow white, and ſmile with happier hours.
So the pure limpid ſtream, when foul with ſtains
Of ruſhing torrents and deſcending rains,
Works itſelf clear, and, as it runs, refines;
Till by degrees the floating mirror ſhines,
Reflects each flow'r that on the border grows,
And a new heav'n in its fair boſom ſhows †.

The

* Felix, O, ſi longa dies; ſi cernere vultus
Natorum, virideſque genas tibi juſta dediſſent
Stamina: ſed media cecidere abrupta juventa
Gaudia; florenteſque manu ſcidit Atropos annos:
Qualia pallentes declinant lilia culmos,
Pubenteſque roſæ primos moriuntur ad auſtros,
Aut ubi verna novis expirat purpura pratis.

STATII *Sylv.* lib. iii. od. 3. ver. 124.

† ADDISON's *Miſcellaneous Works*, vol. ii. page 47. Octavo edition.

The following is a very juſt and well-adapted ſimile of Mr POPE:

Fir'd at firſt ſight with what the muſe imparts,
In fearleſs youth we tempt the heights of arts,
While from the bounded level of the mind
Short views we take, nor ſee the lengths behind;
But more advanc'd behold with ſtrange ſurpriſe
New diſtant ſcenes of endleſs ſcience riſe!
So pleas'd at firſt the tow'ring *Alps* we try,
Mount o'er the vales, and ſeem to tread the ſky;
Th' eternal ſnows appear already paſt,
And the firſt clouds and mountains ſeem the laſt:
But, thoſe attain'd, we tremble to ſurvey
The growing labours of the length'ned way;
Th' increaſing proſpect tires our wand'ring eyes;
Hills peep o'er hills, and *Alps* on *Alps* ariſe *.

Lord LITTLETON, lamenting the death of his amiable Lady, ſays,

Not only good and kind,
But ſtrong and elevated was her mind;
A ſpirit that with noble pride
Could look ſuperior down
On fortune's ſmile or frown;
That could without regret or pain
To virtue's loweſt duty ſacrifice
Or int'reſt's or ambition's higheſt prize;
That injur'd or offended never try'd
Its dignity by vengeance to maintain,
But by magnanimous diſdain.
A wit that temperately bright,
With inoffenſive light

* POPE's *Eſſay on Man*, line 219.

All pleaſing ſhone, nor ever paſt
The decent bounds, that wiſdom's ſober hand,
And ſweet benevolence's mild command,
And baſhful modeſty, before it caſt.
A prudence undeceiving, undeceiv'd,
That nor too little nor too much believ'd,
That ſcorn'd unjuſt ſuſpicion's coward fear,
And without weakneſs knew to be ſincere.
Such LUCY was; when, in her faireſt days,
Amidſt th' acclaim of univerſal praiſe
In life's and glory's freſheſt bloom,
Death came remorſeleſs on, and ſunk her to the tomb.

Immediately follows a very apt and pleaſing *Compariſon*;

So where the ſilent ſtreams of *Liris* glide
In the ſoft boſom of *Campania*'s vale,
When now the wintry tempeſts all are fled,
And genial ſummer breathes its weſtern gale,
The verdant orange lifts its beauteous head:
From ev'ry branch the balmy flow'rets riſe,
On ev'ry bough the golden fruits are ſeen;
With odours ſweet it fills the ſmiling ſkies,
The wood-nymphs tend it, and th' *Idalian* queen:
But in the midſt of all its blooming pride,
A ſudden blaſt from *Apenninus* blows,
Cold with perpetual ſnows;
The tender blighted plant ſhrinks up its leaves, and dies †.

§ 7.

† To the ſame Author alſo are aſcribed the following verſes, making part of an epitaph on the ſame lady; and, as they have not been inſerted among the inſtances of the *Hypotypoſis*, the Reader may not be diſpleaſed if I give them now a place in our Work, as a fine example of that Figure.

To

§ 7. A vaſt variety of *Paraboles* may be collected from the ſacred Writings; but we ſhall content ourſelves with ſelecting comparatively only a few of them from the rich treaſure the Scriptures afford us.

The Prophet ISAIAH thus introduces the *Aſſyrian* Monarch inſolently glorying in his ſucceſſes: "And my hand hath found as a neſt the "riches of the people; and as one gathereth "eggs that are left, have I gathered all the "earth, and there was none that moved the "wing, or opened the mouth, or peeped *."

In like manner NAHUM, propheſying the deſtruction of *Nineveh*, ſays, "All thy ſtrong-holds "ſhall be like fig-trees with the firſt ripe figs; "if they be ſhaken, they ſhall fall into the mouth "of the eater †."

HUSHAI,

To the memory of a Lady lately deceaſed. A Monody.

Made to engage all hearts, and charm all eyes;
Tho' meek, magnanimous; tho' witty, wiſe;
Polite, as all her life in courts had been;
Yet good, as ſhe the world had never ſeen;
The noble fire of an exalted mind,
With gentleſt female tenderneſs combin'd.
Her ſpeech was the melodious voice of love,
Her ſong the warbling of the vernal grove;
Her eloquence was ſweeter than her ſong,
Soft as her heart, and as her reaſon ſtrong;
Her form each beauty of the mind expreſs'd,
Her mind was virtue by the graces dreſs'd.

* Iſa. x. 14. † Nahum iii. 12.

HUSHAI, repreſenting to ABSALOM what his innumerable hoſt would be able to perform againſt DAVID his father, ſays, that "they would "come upon him in ſome place where he ſhould "be found; and that they ſhould light upon "him as the dew falls upon the ground *."

Our LORD repreſents himſelf in the day of judgment as ſeparating the aſſembled world that ſhall ſtand before him, "as a ſhepherd divides "his ſheep from the goats †."

None of theſe *Compariſons* may ſeem to have any thing of the Sublime in them; but in that very point in which they ſeem to be defective as to the Sublime, they may be found upon a cloſe and careful examination to excel, when taken in their connexion. What can raiſe the idea of the power of a Monarch to an higher pitch, than to conſider him as "finding as a neſt the riches of "the people, and as gathering the earth as one "gathers eggs that are left?" With what eaſe and irreſiſtible might does he make his conqueſts, and extend his abſolute and univerſal dominion over the nations? In like manner how utterly weak and impotent is that people, whoſe ſtrong-holds ſurrender with as little trouble "as figs "are ſhaken from the boughs upon which they "hang?" And what a numerous army do we behold, and may I not add, what eaſy victories do we ſee them making, when they are ſaid to "light as the dew falls upon the ground?"

whoſe

* 2 Sam. xvii. 12. † Matt xxv. 32.

whoſe deſcent can by no means be prevented. As to our LORD's ſaying, that he ſhall ſeparate all nations, "as a ſhepherd divides his ſheep "from the goats," what can give a more ſtriking idea of his majeſty and power in the day of judgment than this *Compariſon?* Though he has the NIMRODS, the NEBUCHADNEZZARS, the ALEXANDERS, and the CÆSARS of our world before him; nay, though he has ſuch an immenſe multitude, as all the inhabitants of the earth, in all nations and in all ages, without ſo much as a ſingle perſon wanting, yet he ſeparates them as a ſhepherd divides his ſheep from the goats, without any difficulty, any delay. "I can imagine," ſays that excellent expoſitor Dr DODDRIDGE, in a note upon the place, "no more magnificent "image than this; the aſſembled world diſtin-"guiſhed with ſuch unerring penetration, and "diſtributed into two grand claſſes, with as "much eaſe as ſheep and goats are ranged in "different companies."

Allow me here to obſerve, that we ſometimes find an amazing dignity, an ineffable grandeur in a few ſhort expreſſions of Scripture. Thus we may conſider the account of MOSES concerning the production of light: "And GOD ſaid, "Let there be light, and there was light *."

LONGINUS takes notice of this paſſage, and ſays, "So likewiſe the legislator of the Jews, "who was no common perſon, after he had "conceived the power of God according to its "dignity,

* Gen. i. 3.

" dignity, has written in the beginning of his " laws, *And* GOD *ſaid* --- What? --- *Let there be* " *light, and there was light:* Let the earth be, " and the earth was *."

To the ſame purpoſe I might mention another paſsage: " And I ſaw a great white throne, and " him that ſat upon it, from whoſe face the " earth and the heaven fled away, and there was " found no place for them †." As a word created nature, ſo a look, a frown diſsolve it. What uncontrolable and ſovereign power is here? How can Deity be poſsibly repreſented in greater majeſty, in ſuperior glory? " Set HO-" MER's Sublime, ſays Mr BLACKWALL, adorned " with all the pomp of good words, heightened " with all the loftineſs of grand and raviſhing " numbers, and place St JOHN's deſcription of " the appearance of the Judge of the world near " to it, only expreſsed in a few plain and com-" mon words, and adorned with its own native " simplicity, and all the brightneſs of the Poet " will vaniſh, and be quite abſorbed by the " dazzling and rapturous glory of the Apoſtle. " What is *bending of ſable brows, ſhaking of am-* " *broſial curls*, and Olympus *trembling to the cen-* " *ter,-- to the heaven and the earth flying away be-*

" *fore*

* Ταυτη και ο των Ιουδαιων θεσμοθετης, ουχ ο τυχων ανηρ, επειδη την τε θειε δυναμιν καλα την αξιαν εχωρησε, καξεφηνεν ευθυς εν τη εισβολη γραψας των νομων, " Ειπεν ο θεος, φησι. τι; " γενεσθω φως, και εγενετο· γενεσθω γη, και εγενετο." LONGIN. *de Sublimitate*, § 9.

† Rev. xx. 11.

" *fore the face of the Son of* GOD? I ſay no " more. To enlarge upon, and pretend to il- " luſtrate this paſsage, would be preſumption as " well as loſt labour: *from whoſe face the earth* " *and the heaven fled away*, is ſo plain that it does " not need, ſo majeſtic and grand, that it diſ- " dains commentary and paraphraſe *."

To return to our ſubject. To the *Compariſons* which we have already quoted from the ſacred Writings, we ſhall add the following: " How " goodly are thy tents, O Jacob, and thy taber- " nacles, O Iſrael? As the valleys are they ſpread " forth, as gardens by the river's ſide, as the " trees of lign-aloes which the LORD hath plant- " ed, and as cedar-trees beſides the waters †. " My doctrine ſhall drop as the rain; my ſpeech " ſhall diſtil as the dew, as the ſmall rain upon " the tender herb, and as the ſhowers upon the " graſs ‡. For the LORD's portion is his people; " Jacob is the lot of his inheritance: He found " him in a deſert land, and in the waſte howling " wilderneſs. He led him about, he inſtructed " him, he kept him as the apple of his eye. As " an eagle ſtirreth up her neſt, flutters over her " young, ſpreads abroad her wings, takes them, " bears them on her wings; ſo the LORD alone " did lead him, and there was no ſtrange God " with him ‖. Behold how good and how plea-

" ſant

* BLACKWALL's *Sacred Claſſics*, vol. i. p. 251. Octavo edit.

† Numb. xxiv. 5, 6. ‡ Deut. xxxii. 2.

‖ Deut. xxxii. 9—11.

ſs ſant it is for brethren to dwell together in
ſs unity. It is like the precious ointment upon
ſs the head, that ran down upon the beard, even
ſs AARON's beard, that went down to the ſkirts
ſs of his garments. As the dew of Hermon *,
ſs and as the dew that deſcended upon the moun-
ſs tains of Zion; for there the LORD commanded
ſs the bleſsing, even life for evermore †. Who
ſs hath wo? who hath ſorrow? who hath con-
ſs tentions? who hath babbling? who hath
ſs wounds without cauſe? who hath redneſs of
ſs eyes? They that tarry long at the wine; they
ſs that go to ſeek mixed wine. Look not thou
ſs upon the wine when it is red, when it gives its
ſs colour in the cup, when it moves itſelf aright:
ſs at the laſt it biteth like a ſerpent, and ſtingeth
ſs like an adder. Thine eyes ſhall behold ſtrange
ſs women, and thine heart ſhall utter perverſe
ſs things: yea, thou ſhalt be as he that lies down
ſs in the midſt of the ſea, or as he that lies upon
ſs the top of a maſt ‡. And it was told the houſe
ſs of DAVID, ſaying, Syria is confederate with
ſs Ephraim. And his heart was moved, and the
ſs heart of his people, as the trees of the wood
ſs are

* "At about ſix or ſeven hours diſtance eaſtward, ſays Mr "MAUNDRELL, ſtood within view *Nazareth*, and the two "mounts *Tabor* and *Hermon*. We were ſufficiently inſtructed "by experience what the holy Pſalmiſt means by the dew of "*Hermon*, our tents being as wet with it as if it had rained "all night." MAUNDRELL's *Journey from* Aleppo *to* Jeruſalem, *page* 57.

† Pſalm cxxxiii. ‡ Prov. xxiii. 29--34.

"are moved with the wind *. Wo to the mul-
"titude of many people, which make a noiſe like
"the noiſe of the ſeas; and to the ruſhing of na-
"tions; that make a ruſhing like the ruſhing of
"mighty waters. The nations ſhall ruſh like the
"ruſhing of many waters; but GOD ſhall rebuke
"them, and they ſhall flee far off, and ſhall be
"chaſed as the chaff of the mountains before
"the wind, and like a rolling thing before the
"whirlwind †. And the multitude of all the
"nations that fight againſt Ariel, even all that
"fight againſt her and her munition, and that
"diſtreſs her, ſhall be as a dream of a night-vi-
"ſion. It ſhall be as when an hungry man
"dreams, and behold he eats; but he awakes,
"and his ſoul is empty: or as when a thirſty
"man dreams, and behold he drinketh; but he
"awakes, and behold he is faint, and his ſoul
"has appetite: ſo ſhall the multitude of all the
"nations be that fight againſt mount Zion ‡.
"For as the rain comes down, and the ſnow
"from heaven, and returns not thither, but wa-
"ters the earth, and makes it bring forth and
"bud, that it may give ſeed to the ſower, and
"bread to the eater; ſo ſhall my word be that
"goes forth out of my mouth: it ſhall not return
"unto me void, but it ſhall accompliſh that
"which I pleaſe, and it ſhall proſper in the thing
"whereunto I ſent it ‖."

I might

* Iſaiah vii. 2. † Iſaiah xvii. 12, 13.
‡ Iſa. xxix. 7, 8. ‖ Iſa. lv. 10, 11.

I might go on to multiply inſtances of the *Parabole* from the inſpired Writings; but I ſhall only add two more, and I own I ſelect them for the ſake not merely of example, but that I may evince their juſtice and propriety. " Behold he " ſhall come up," ſays the Prophet (hereby intending a furious invader) " like a lion from the " ſwelling of Jordan againſt the habitation of the " ſtrong *." " After having deſcended," ſays Mr MAUNDRELL, " the outermoſt bank of *Jor-* " *dan*, you go about a furlong upon a level " ſtrand, before you come to the immediate " bank of the river. This ſecond bank is ſo " beſet with buſhes and trees, ſuch as tamariſks, " willows, oleanders, *&c.* that you can ſee no " water till you have made your way through " them. In this thicket anciently, and the ſame " is reported of it at this day, ſeveral ſorts of " wild beaſts were wont to harbour themſelves, " whoſe being waſhed out of the covert by the " overflowings of the river, gave occaſion to that " alluſion, *he ſhall come up like a lion from the* " *ſwelling of* Jordan †," *&c.* Correſpondent to which account, AMMIANUS MARCELLINUS tells us, that " lions without number range through " the reeds and ſhrubs of the rivers of *Meſopo-* " *tamia* ‡."

Let

* Jeremiah xlix. 19.

† MAUNDRELL's *Journey from* Aleppo *to* Jeruſalem, *p.* 82.

‡ Inter arundineta Meſopotamiæ fluminum & frutecta leones vagantur innumeri. *Lib.* xviii. *cap.* 17.

Let us imagine then a lion asleep among the thickets that grow upon the banks of *Jordan*; let us imagine him ſuddenly awakened by the roaring, or ſuddenly diſlodged by the overflowing of the rapid, tumultuous flood, and ruſhing in his fury into the upland country, and we ſhall perceive, ſhall I not ſay, admire the force and propriety of the *Compariſon?*

" Of the lizard kind, ſays Dr SHAW, the *warral* " is of ſo docible a nature, and appears withal " to be ſo affected with muſic, that I have ſeen " ſeveral of them keep exact time and motion " with the *Derviſhes* in their circulatory dances; " running over their heads and arms; turning, " when they turned; and ſtopping, when they " ſtopped. I have likewiſe read that the *dab*, " another lizard which I have deſcribed, is a " lover of muſic, particularly of the bag-pipe. " This, I preſume, as there is no ſmall affinity " betwixt the lizard and the ſerpent-kind, may " bear ſome relation to the quality which the " latter is ſuppoſed to have, of being charmed " and affected with muſic. The Pſalmiſt al- " ludes to it when he mentions the deaf adder, " that ſtops her ear, which will not hearken to " the voice of charmers, charming never ſo " wiſely *." As if the Pſalmiſt had ſaid, " While ſome of the ſerpent-kind ſuffer them- " ſelves to be charmed, there are others that will

* SHAW's *Travels*, or *Obſervations relating to ſeveral parts of* Barbary *and the* Levant, *p.* 411. Quarto edition.

" resiſt every effort of music that can be made " upon them; and ſuch are thoſe profligate and " deſperately wicked perſons, of whom I am now " ſpeaking."

§ 8. There are ſome obſervations that may be made upon this Figure, which may well deſerve a place in our memories.

(1) *Compariſons* need not always to be taken from noble and ſublime ſubjects. " There are " Compariſons, ſays Dr LOWTH, to be met with, " designed to diffuſe light on our ſubjects, and " expreſs our ideas of them with greater perſpi- " cuity and advantage. This is remarkably the " caſe if the thing which forms the Compariſon " is well known, clear, and familiar, and exactly " agrees with the thing to which it is reſembled. " In this kind of *Paraboles*, there is no neceſsity " that the Compariſon ſhould be lofty, grand, " elegant, and dazzling: it will be ſufficient if it " is proper, juſt, obvious, and adapted to give " a full idea of the ſubject it is designed to il- " luſtrate *."

Let

* Primum ſane repertæ ſunt Comparationes ad inferendam rebus lucem, earumque imagines clarius & eminentius exprimendas: quod ita fiet maxime, ſi res, quæ ſimilitudinis gratia aliunde aſſumitur, ſit nota, perſpicua, familiaris, cumque ea re cui componitur accurate congruat. Quo in genere minime eſt neceſſe, ut ſit excelſa, grandis, venuſta, ſplendida: ſatis eam commendabit ipſa proprietas, & ſimilitudinis ſpecies aperta, & in oculis incurrens, & ad rem clare explicandam nata. LOWTH *Prælect. Academ.* p. 102.

Let me give a few inſtances of this kind from the moſt celebrated Writers. HOMER ſhall lead the way.

Like flies, that, in a thick-embody'd ſwarm,
Play round the ſheep-cotes in the days of ſpring,
When o'er the pail the milk redundant foams,
In number were the *Greeks*, that throng'd the field,
Againſt the *Trojans* drawn in dire array,
And thirſting for their blood —— *

VIRGIL compares the diligence of the *Tyrians*, and their various employments in building their city, to the labours of the bees;

So when the ſummer reaſſumes its reign,
The bees ruſh forth into the flow'ry plain:
In the warm ſun their various labour ply;
Now teach the full-fledg'd young to tempt the ſky;
Now to a maſs condenſe the liquid juice;
Now ſtore the brimming cells for future uſe;
Now meet their brethren on their homeward road;
And kindly eaſe them of their fragrant load;
Now form a cloſe-compacted ſwarm, and drive
The drones, a lazy vermin, from their hive.
All, all with fervor on their work attend,
And thyme and honey round their odours ſend †.

* Ηυτε μυιαων αδινάων εθνεα πολλα,
Αιτε καλα καθμον ποιμνηιον ηλασκιοωσιν.
Ωρη εν ειαρινη, οτε τε γλαφυρα αγγεα δυει·
Τοσσοι επι Τρωεσσι καρηκομοωντες Αχαιοι
Εν πεδιω εσαντο, διαρραισαι μιμαωτες.
Iliad. lib. ii. ver. 469.

† Quales apes æſtate nova per florea rura
Exercet ſub ſole labor, cum gentis adultos

MILTON, repreſenting the SON of GOD in his tremendous majeſty expelling the rebel-angels, ſays,

> The overthrown he rais'd, and as an herd
> Of goats or tim'rous flock together throng'd,
> Drove them before him thunder-ſtruck — *

And as humble Compariſons are to be met with in other celebrated Writers, ſo they are not wanting in the ſacred Writings. "Now there-"fore (the words of DAVID to SAUL) let not my "blood fall to the earth before the face of the "LORD; for the King of Iſrael is come out to "ſeek a flea, as when one doth hunt a partridge "in the mountains †." And again, "As the "partridge ſitteth on eggs, and hatcheth them "not; ſo he that getteth riches, and not by "right, ſhall leave them in the midſt of his "days, and at his end ſhall be a fool ‡." So the Pſalmiſt tells us, that his "enemies com-"paſsed him about like bees, and that they were "quenched as the fire of thorns ‖." And our bleſsed LORD, in his lamentation over *Jeruſalem*, ſays,

> Educunt fœtus, aut cum liquentia mella
> Stipant, & dulci diſtendunt nectare cellas,
> Aut onera accipiunt venientum, aut agmine facto
> Ignavum fucos pecus à præſepibus arcent.
> Fervet opus, redolentque thymo fragrantia mella.
>
> VIRGIL. *Æneid.* lib. i. ver. 434.

* MILTON's *Paradiſe Loſt*, book vi. line 856.

† 1 Sam. xxvi. 20. ‡ Jer. xvii. 11.

‖ Pſalm cxviii. 12.

ſays, "How often would I have gathered thy "children together, even as an hen gathers her "chickens under her wings, and ye would "not *?" So it is ſaid, "They ſhall lick the "duſt like a ſerpent; they ſhall move out of "their holes like worms of the earth †." In like manner, our LORD ſpeaks of "Faith as a "grain of muſtard-ſeed ‡. When GOD corrects "man for iniquity, it is ſaid that he makes his "beauty to conſume away like a moth ‖. Lift "up your eyes (ſays GOD by his Prophet) to the "heavens, and look upon the earth beneath: for "the heavens ſhall vaniſh away like ſmoke, and "the earth ſhall wax old like a garment, and "they that dwell therein ſhall die in like man-"ner; but my ſalvation ſhall be for ever, and "my righteouſneſs ſhall not be aboliſhed §." The clauſe, *and they that dwell therein ſhall die in like manner*, may be rendered, *and they that dwell therein ſhall periſh like the meaneſt inſect*; or, as VITRINGA deſcribes it, "a contemptible inſect, "of ſhort duration, deſtined to deſtruction, and "which, according to MOSES's hiſtory, *Exod.* "viii. 16. was made out of the duſt, the well "known origin of man **." The LORD declares,

* Matt. xxiii. 37. † Micah vii. 17. ‡ Luke xvii. 6. ‖ Pſalm xxxix. 11. § Iſa. li. 6.

** Non putem voculas כמן־כן unquam inter ſe conjungi, & conjunctas hac ſignificatione uſurpari. Vocula כן planè hic παρελκει. Quid enim eſt illud, *ſicut ſic?* Non dubitavi igitur ad propriorem loci aſpectum, vocem כן hic vertendam

clares, that he "would take away the remnant "of the houſe of JEROBOAM, as a man takes away "dung, till it be all gone *." And again, in the ſame prophecy, it is ſaid, "the LORD ſhall "ſmite Iſrael, as a reed is ſhaken in the water †." And SOLOMON ſays, "As the door turns upon "his hinges, ſo doth the ſlothful upon his bed ‡." What can be more juſt and apt than this Compariſon? for though there is motion both in the ſluggard and the door, yet there is no advance made by either of them: and *as the door upon its hinges* grates heavily and ſullenly, and is, as it were, reluctant and querulous, upon its being forced into motion, it gives us a juſt repreſentation of *the ſlugggard*; and accordingly it is added, "The ſlothful hides his hand in his boſom, and "it grieves him to bring it again to his mouth ||." I will only add one more inſtance from the Scriptures of humble Compariſon; the propriety of which the more we consider, the more we may admire. "Confidence (ſays the wiſe man) in an "unfaithful man in a time of trouble, is like a "broken tooth, and a foot out of joint §." Not only is there no relief, no help from an unfaithful

per *vermiculum*, qua ſignificatione vox כנים ſumitur, *Exod.* viii. 16 —Vidit hoc loco Cl. de Dieu, vertitque, tanquam pediculus.—Deſumitur metaphora ab inſecto contemptibili, exiguæ durationis, interitu deſtinato, quod in hiſtoria Moſaicâ ex *pulvere* (qui hominibus ortum dedit) productum eſſe fertur. VITRING. in loc.

* 1 Kings xiv. 10. † 1 Kings xiv. 15. ‡ Prov. xxvi. 14. || Verſe 15. § Prov. xxv. 19.

ful man, when we moſt need his aſſiſtance, but to our non-aſſiſtance is added, as we placed our confidence in him, certain and excruciating pain, not unlike the pain we feel in trying to uſe a broken tooth, or venturing our weight upon a foot out of joint.

(2) Thoſe *Paraboles* may be entitled to a peculiar praiſe, which not only illuſtrate, or dignify, or infuſe a pleaſure into our diſcourſes, but which contain in them a new and lively deſcription. Of this ſort, if my taſte does not miſguide me, are the following.

The image of a giant ſtriking a club into the ground, is thus illuſtrated by SPENSER:

As when almighty JOVE, in wrathful mood,
To wreak the guilt of mortal ſins is bent,
Hurls forth his thund'ring dart with deadly food,
Enroll'd in flames, and ſmould'ring dreariment *,
Thro' riven clouds, and molten firmament;
The fierce three-forked engine making way,
Both lofty tow'rs, and higheſt trees hath rent,
And all that might his angry paſſage ſtay,
And ſhooting in the earth caſts up a mount of clay †.

A *madman* is thus repreſented by Mr LEE, in a *ſimile*:

To my charm'd ears no more of woman tell;
Name not a woman, and I ſhall be well:
Like a poor lunatic that makes his moan,
And for a while beguiles his lookers on;

* Sorrowfulneſs. † SPENSER's *Fairy Queen*, b. i. canto 8. ſtanza 9.

He reaſons well, his eyes their fierceneſs loſe,
And vows his keepers his wrong'd ſenſe abuſe:
But if you hit the cauſe that hurts his brain,
Then his teeth gnaſh; he foams, he ſhakes his chain;
His eye-balls roll, and he is mad again.

So again,

I laugh to think how your unſhaken CATO
Will look aghaſt, while unforeſeen deſtruction
Pours in upon him thus from ev'ry ſide.
So, where our wide *Numidian* waſtes extend,
Sudden th' impetuous hurricanes deſcend,
Wheel thro' the air, in circling eddies play,
Tear up the ſands, and ſweep whole plains away;
The helpleſs traveller, in wild ſurpriſe,
Sees the dry deſert all around him riſe,
And ſmother'd in the duſty whirlwind dies †.

(3) Thoſe *Paraboles* may claim diſtinguiſhed honour, in which two purpoſes are anſwered at once. No Compariſon of this kind occurs to my remembrance finer than that in Mr FITZGERALD's poem, entitled *Bedlam*; in which he compares the joys of a *madman* in his imaginary monarchy, to the joys of CÆSAR on ſome triumphal day; and at the ſame time repreſents that celebrated hero, with all the proud ideas he entertained of himſelf, under a diſtraction of a worſe kind than that of the lunatic.

Within this lonely lodge, in ſolemn port,
An awful monarch keeps his ſhiv'ring court,

And

† ADDISON's *Miſcellaneous Works*, vol. ii. page 73. Octavo edition.

And far and wide as boundleſs thought can ſtray,
Extends a vaſt imaginary ſway.
Utopian princes bow before his throne,
Lands unexiſting his dominion own,
And airy realms, and regions in the moon.
The pride of dignity, the pomp of ſtate,
The darling glories of the envy'd great,
Riſe to his view, and in his fancy ſwell,
And guards and courtiers crowd his empty cell.
See how he walks majeſtic thro' the throng!
(Behind he trails his tatter'd robes along)
And cheaply bleſt, and innocently vain,
Enjoys the dear deluſion of his brain:
In this ſmall ſpot expatiates unconfin'd,
Supreme of monarchs, firſt of human kind.

Such joyful ecſtaſy as this poſſeſt
On ſome triumphal day great CÆSAR's breaſt:
Great CÆSAR, ſcarce beneath the Gods ador'd,
The world's proud victor, *Rome*'s imperial lord,
With all his glories in their utmoſt height,
And all his pow'r diſplay'd before his ſight:
Unnumber'd trophies grace the pompous train,
And captive kings indignant drag their chain.
With laurel'd enſigns glitt'ring from afar,
His legions, glorious partners of the war,
His conqu'ring legions march behind the golden car;
While ſhouts on ſhouts from gather'd nations riſe,
And endleſs acclamations rend the ſkies.
For this to vex mankind with dire alarms,
Urging with rapid ſpeed his reſtleſs arms,
From clime to clime the mighty *madman* flew,
Nor taſted quiet, nor contentment knew,
But ſpread wild ravage all the world abroad,
The plague of nations, and the ſcourge of GOD.

(4) *Com-*

(4) *Compariſons* may be either ſimple or compound. A ſimple Compariſon is that in which one thing only is compared to another; as, when DEMOSTHENES ſays, "That decree ſcat-" tered the danger that then hung, like a cloud " over the city *." "As ſwallows, ſays CICERO, " are preſent with us in ſummer, but are gone " in winter; ſo falſe friends attend us in the " ſunſhine of proſperity, but in the winter of " affliction they all fly away †." A compound Compariſon is that in which one thing is compared to two or more things. "As ſnow in ſum-" mer, and as rain in harveſt, ſo honour is not " ſeemly for a fool ‡. SAUL and JONATHAN " are ſaid to be ſwifter than eagles, and ſtronger " than lions ‖. Though I ſpeak (ſays the Apo-" ſtle PAUL) with the tongues of men and of an-" gels, and have not charity, I am become as " ſounding braſs, or a tinkling cymbal §. Like " the noiſe of chariots on the tops of the moun-" tains, ſhall they (the locuſts) leap; like the " noiſe of a flame of fire that burns the ſtubble;

" as

* Τουτο το ψηφισμα τον τοτε τη πολει περιστανται κινδυνον παρελθειν εποιησεν ωσπερ νεφος. *Orat. de* CORON. pag. 14. edit. *Oxon.*

† Ut hirundines æſtivo tempore præſtò ſunt, frigore pulſæ recedunt; ita falſi amici ſereno vitæ tempore præſtò ſunt; ſimulatque hiemem fortunæ viderint, devolant omnes. CICER. *ad* HEREN. lib. iv. § 48.

‡ Prov. xxvi. 1. ‖ 2 Sam. i. 23.

§ 1 Cor. xiii. 1.

" as a ſtrong people ſet in battle-array *." And in like manner, " Behold, a King ſhall reign in " righteouſneſs, and princes ſhall rule in judg- " ment. And a man ſhall be as an hiding-place " from the wind, and a covert from the tempeſt; " as rivers of water in a dry place, as the ſha- " dow of a great rock in a weary land †." So we may be allowed to ſay, that what light is to the world, food to the hungry, water to the thirſty, phyſic to the ſick, and reſt to the weary, that is knowledge to the ſoul; in which ſentence there is evidently a cluſter of *Compariſons*.

(5) *Paraboles* may ſometimes at once anſwer the ends of illuſtration, ſublimity, and entertainment; and when this is the caſe, they may be ſo much the more excellent. What think we, upon cloſe examination of the following paſsage? " I will " be as the dew unto Iſrael; he ſhall grow as the " lily, and caſt forth his roots as Lebanon. His " branches ſhall ſpread, and his beauty ſhall be " as the olive-tree, and his ſmell as Lebanon. " They that dwell under his ſhadow ſhall re- " turn; they ſhall revive as the corn, and grow " as the vine; and the ſcent thereof ſhall be as " the wine of Lebanon ‡." Job, repreſenting the unfaithfulneſs of his friends, and their with-holding from him thoſe reliefs of mercy and compaſsion which he expected in his great diſtreſs, and which they had made him conclude they

* Joel ii. 5. † Iſaiah xxxii. 1, 2.

‡ Hoſea xiv 5—7.

they would afford him by their regards to him in the ſeaſon of his proſperity, reſembles them to torrents, which are raiſed and ſwelled by wintry rains and ſnows, and for a time boaſt a large and inexhauſtible plenty of waters, but under the firſt beams of a ſummer's ſun ſuddenly dry up, and miſerably diſappoint the flattering hopes of travellers paſsing through the *Arabian* deſerts, when they come to ſeek a ſupply from them in their parching drought. "My brethren have "dealt deceitfully as a brook, or torrent (as Dr "LOWTH translates) and as the ſtream of tor-"rents they paſs away; which are blackiſh by "reaſon of the ice, and wherein the ſnow is hid" (ſo that their ſhallowneſs, and the want of living fountains to ſupply them were not perceived): "what time they wax warm, they vaniſh; when "it is hot, they are conſumed out of their place. "The paths of their way are turned aside; they "go to nothing, and periſh. The troops of "Tema looked, the companies of Sheba waited "for them. They were confounded, becauſe "they had hoped; they came thither, and were "aſhamed *."

(6) When two or more *Paraboles* are contraſted together, or when contraries are repreſented by contrary Compariſons in the ſame paragraph, the *Paraboles* may have the greater effect. I recollect not any more remarkable than the two following inſtances. "Thus ſaith the "LORD,

* Job vi. 15--20.

"LORD, Curſed be the man that truſteth in "man, and makes fleſh his arm, and whoſe heart "departs from the LORD: for he ſhall be like "the heath (a poor deſpicable ſhrub) in the de- "ſert; and ſhall not ſee when good comes, but "ſhall inhabit the parched places in the wil- "derneſs, in a ſalt land, and not inhabited. "Bleſsed is the man that truſts in the LORD, "and whoſe hope the LORD is: for he ſhall be "as a tree planted by the waters, and that "ſpreads out her roots by the river, and ſhall "not ſee when heat comes; but her leaf ſhall "be green, and ſhall not be careful in the year "of drought, neither ſhall ceaſe from yielding "fruit *." And our LORD, in his conclusion of his moſt excellent ſermon upon the mount, ſays, "Therefore whoſoever hears theſe ſayings "of mine, and does them, I will liken him unto "a wiſe man who built his houſe upon a rock, "and the rain deſcended, and the floods came, "and the winds blew, and beat upon that "houſe, and it fell not, for it was founded "upon a rock. And every one that hears theſe "ſayings of mine, and does them not, ſhall be "likened unto a fooliſh man which built his "houſe upon the ſand; and the rain deſcended, "and the floods came, and the winds blew, and "beat upon the houſe, and it fell, and great "was the fall thereof †." The reaſon why Compariſons thus placed together may be the more

* Jer. xvii. 5—8. † Matt. vii. 24—27.

more ſtriking, is the ſame with that which is the ground of the *Enantioſis*, to which I refer the Reader *.

(7) The diſcoveries and improvements in ſcience that have been made in theſe later ages, have opened new ſources for *Compariſons*, which were unknown to the ancients. An example or two of this kind will confirm our obſervation. HOMER compares the ſplendor of ACHILLES's ſhield to the moon,

> And next he graſps his ample pond'rous ſhield,
> Emitting far its ſplendor like the moon †.

But had he reſembled its magnitude to the moon, he muſt have ſtopped there, while MILTON compares the ſhield of SATAN to the moon ſeen through a teleſcope; an inſtrument firſt applied to celeſtial obſervations by GALILEO, a native of *Tuſcany*, whom the Poet intends by the *Tuſcan* artiſt:

> He ſcarce had ceas'd, when the ſuperior fiend
> Was moving tow'rd the ſhore; his pond'rous ſhield,
> Ethereal temper, maſſy, large and round,
> Behind him caſt; the broad circumference
> Hung on his ſhoulders, like the moon, whoſe orb
> Thro' optic glaſs the *Tuſcan* artiſt views,
> At evening from the top of *Feſole*,

Or

* Page 261.

† —— Ασπιδα επειτα σακος μεγα τε, στιβαρον τε
Ειλετο, τω δ' απανευθε σελας γενετ', ηυτε μηνης.
Iliad. lib. xix. ver. 373.

Or in *Valdarno*, to deſcry new lands,
Rivers or mountains in her ſpotty globe *.

SATAN is repreſented ſquat like a toad at the ear of EVE, and being touched by the ſpear of ITHURIEL, our great Poet tells us,

—— Up he ſtarts,
Diſcover'd and ſurpris'd. As when a ſpark
Lights on a heap of nitrous powder, laid
Fit for the tun ſome magazine to ſtore
Againſt a rumour'd war, the ſmutty grain
With ſudden blaze diffus'd inflames the air:
So ſtarted up in his own ſhape the fiend †.

Gunpowder is a modern invention, and therefore no ancient Author could furniſh ſuch a *ſimile*. By the way let me obſerve, that a knowledge of nature in all its vaſt extent, and of ſcience in all its variety, whether ancient or modern, is requiſite for a perſon who would excel in Rhetoric, and eſpecially in the *Parabole*, ſince nature and ſcience are the great ſtorehouſes, from which our *Compariſons* are taken.

" The invention of ſimilies, ſays CICERO, " will be eaſy, if a perſon ſhould frequently " place before his eyes all objects, animate and " inanimate, with and without a voice, crea- " tures ſavage and tame; all things in heaven, " earth, and ſea; the births of art, chance, " and

* *Paradiſe Loſt*, book i. line 283. † *Ibid.* book iv. line 810.

" and nature, things common and uncommon;
" and from theſe objects ſhould educe Com-
" pariſons for ornament, inſtruction, or illuſtra-
" tion *."

(8) We may be allowed to derive our *Compariſons* from the appearance of things, from natural and eaſy conjecture or imagination, from report and tradition, and from the heathen Mythology; as Rhetoric is by no means reſtrained to the truth and preciſion of Logic. Some inſtances of theſe kinds of liberty I ſhall produce. From the appearance of things, and not from a real fact in nature, is a *ſimile* of Mr BELCHAM, taken in his fine *Latin* ode, entitled, *Mors Triumphans*. The famous ALEXANDER is thus deſcribed:

Hark from the earth's remoteſt bounds,
Young AMMON's peerleſs fame reſounds:
Not the loud torrent louder roars,
Or wider devaſtation pours.

On *Ganges'* banks the chief appears,
Th' affrighted flood his thunder hears,
That, from his hand reſiſtleſs hurl'd,
Bows to his beck the eaſtern world.

In

* Sed inventio ſimilium facilis erit, ſiquis ſibi omnes res animatas & inanimatas, mutas & loquentes, feras & manſuetas, terreſtres & cœleſtes & maritimas, artificio, caſu, natura comparatas, uſitatas atque inuſitatas, frequenter ante oculos poterit ponere, & ex his aliquam venari ſimilitudinem, quæ aut ornare, aut docere, aut apertiorem rem facere, aut ponere ante oculos poſſit. CICER. *ad* HEREN. lib. iv. n. 48.

In a proud blaze of armour dreſs'd,
He boaſts himſelf ſupremely bleſs'd:
Mad to divinity he tow'rs,
While o'er him death tremendous low'rs.

Breathleſs at *Babylon* he lies,
Whom earth's domain could not ſuffice:
A tomb, an urn the god contain,
And cloſe his triumphs, and his reign.

The *ſimile* follows, in which *appearance*, and not fact, is regarded,

So in night's blue ſerene a ſtar,
Sublime, conſpicuous, beaming far,
Shoots to the earth a length of rays,
And in a moment ends its blaze *.

In like manner natural and eaſy conjecture and

* Mundi in remotis finibus æſtuat
Torrentis inſtar dux Macedonius;
Stupetque Ganges, dum ſuperbo
Fulminat imperio per Indos:

Jam nunc beatum ſe crepat, & fremit,
Fulgens in armis; nunc & Olympios
Inſanus adfectas honores,
Præcipiti rapiende fato!

Quem totus orbis non caperet, brevi
Vidêre turres hunc Babyloniæ
Dejectum, & ingentes triumphos
Compoſitos humili ſepulchro.

Sic ſtella noctu, per liquidum æthera,
Sublimis, ardens, conſpicitur polo,
Flammas coruſcans; mox, repentè
Lapſa, petit peritura terras. —— *Pag.* 4.

and imagination may be the ſource of the *Parabole*; as in the following lines,

> So the keen bolt a warrior-angel aims,
> Array'd in clouds, and wrapp'd in mantling flames;
> He bears a tempeſt on his ſounding wings,
> And his red arm the forky vengeance flings;
> At length, Heav'n's wrath appeas'd, he quits the war,
> To roll his orb, and guide his deſtin'd ſtar,
> To ſhed kind fate, and lucky hours beſtow,
> And ſmile propitious on the world below *.

This Compariſon is founded upon the ſuppoſition of angels preſiding over tempeſts, and being regents of the ſtars; a ſuppoſition by no means forced and unnatural, and neither diſavowed, that I know of, by reaſon or ſcripture.

Report and tradition alſo may be allowed to furniſh Rhetoric with its Compariſons. Mr BELCHAM, in his abovementioned ode, intitled, *Mors Triumphans*, cries out,

> Mankind, O PLATO, honour thee,
> Confeſs'd by all the *Attic Bee*.
> Fain, fain would'ſt thou the ſoul refine,
> And mould us to the mind divine;
>
> But thou art gone: thy ſcholar † too,
> Whoſe eye with keen unerring view
> Explor'd all nature's maze, is fled,
> And number'd with the ſilent dead:

But

* TICKELL's Poem *on the Proſpect of Peace*.

† ARISTOTLE.

But *Fame* immortal lends her breath,
And ſaves your memories from death;
Imboſom'd in the learned train,
APOLLO's dow'r, you ſtill remain.

Next follows a Compariſon which rumour and tradition ſupply, and which muſt not be tried by the rules of rigid truth:

Thus in *Arabia*'s happy ground,
Where ſpice evolves its fragrance round,
The peerleſs *Phœnix* builds her tomb,
And dies in blazes of perfume:

But, ſtrange to tell, the ſolar fire
From the warm aſhes of the pyre,
Kindles an heir to life and fame,
A young edition of the ſame *.

* Quis te taceret, PLATO, Apis Attica?
Tu nos ab omni corporea lue
Purgare, divinæque menti
Fingere conſimiles laboras:

Heu! dudum abiſti. Et diſcipulus tuus,
Qui curioſa ſolicitudine
Arcana naturæ reſolvit,
Vaſit ARISTOTELES ad umbras.

Æterna ſed vos fama vetat mori;
Semper vigetis munere Apollinis,
Et corde doctorum repoſti
Perpetuum renovatis ævum.

Sic orta terris quas Arabes colunt,
Spirant beatum tura ubi per ſolum,
Multo ſuper congeſto odore
Immoritur pretioſa phœnix.

Mox (tanta quis miracula non canat?)
Blanda potentis Phœbi ope, rara avis
De fomite exſultans, renidet,
Arte nova ſibi jam ſuperſtes. —— *P.* 7, 8, 9.

We ſhall alſo find in celebrated Writers, Compariſons taken from the pagan Mythology, or their ſtrange fables, againſt the uſe of which in Rhetoric I can ſee no ſufficient objection, provided there be no honours paid to heathen Deities, or no commendation of pagan rites and ſuperſtitions. We may meet with an example of this ſort in the following lines, in which MILTON deſcribes the angel RAPHAEL, and then compares him to MERCURY:

> At once on th' eaſtern cliff of paradiſe
> He lights, and to his proper ſhape returns
> A ſeraph wing'd; ſix wings he wore to ſhade
> His lineaments divine; the pair that clad
> Each ſhoulder broad came mantling o'er his breaſt
> With regal ornament; the middle pair
> Girt like a ſtarry zone his waiſt, and round
> Skirted his loins and thighs with downy gold,
> And colours dipt in heav'n; the third his feet
> Shadow'd from either heel with feather'd mail,
> Sky-tinctur'd grain. Like MAIA's ſon he ſtood,
> And ſhook his plumes, that heav'nly fragrance fill'd
> The circuit wide — *.

I might add, that not only the pagan fables, but other tales that have ſpread through mankind, lay the foundation for *Paraboles*. MILTON, ſpeaking of the fallen angels, ſays,

> —— So thick the aery crowd
> Swarm'd, and were ſtraiten'd; till the ſignal giv'n,
> Behold a wonder! They but now who ſeem'd
> In

* MILTON's *Paradiſe Loſt*, book v. line 275.

In bigneſs to ſurpaſs earth's giant ſons,
Now leſs than ſmalleſt dwarfs in ſmalleſt room
Throng numberleſs, like that *Pygmean* race
Beyond the *Indian* mount, or fairy elves,
Whoſe midnight revels by a foreſt ſide,
Or fountain, ſome belated peaſant ſees,
Or dreams he ſees, while over head the moon
Sits arbitreſs, and nearer to the earth
Wheels her pale courſe; they, on their mirth and dance
Intent, with jocund muſic charm his ear;
At once with joy and fear his heart rebounds †.

§ 9. We ſhall conclude with ſome directions concerning the right uſe and management of the *Parabole*. And,

1. We ſhould take heed that our ſimilies are clear and conſpicuous. " In Compariſons, ſays " QUINTILIAN, we ſhould be particularly care- " ful that what we adopt into our diſcourſes, for " the ſake of ſimilitude, be not obſcure or un- " known, as the thing which we employ for the " illuſtrating another, ought to be clearer than " the thing we design to illuſtrate ‡."

2. Let our Compariſons be juſt and exact; that is, let there be a real reſemblance between the thing that we compare, and the thing to which

† *Paradiſe Loſt*, book i. line 775.

‡ Quo in genere id eſt præcipue cuſtodiendum, ne id quod ſimilitudinis gratia aſcivimus, aut obſcurum ſit, aut ignotum. Debet enim, quod illuſtrandæ alterius rei gratia aſſumitur, ipſum eſſe clarius eo quod illuminat. QUINTIL. lib. viii. cap. 3. § 5.

it is compared, for otherwiſe we ſhall only pour out an empty torrent of words, when we ſhould be promoting the inſtruction, elevation, or entertainment of the mind. I grant indeed, that ſome ſmall diſagreement in ſome minuter circumſtances may not deſtroy the beauty or ſtrength of the *Parabole*; though by how much the greater the analogy, and the more exact the parallel in all and every particular, by ſo much the more ſtriking and powerful may be the Compariſon. There is none that occurs to my preſent thoughts, that affords a finer inſtance of exactneſs than the following ſimile in MILTON, which we have already cited, though for another purpoſe. The Poet, ſpeaking of the fallen angels, ſays,

—— Yet faithful how they ſtood,
Their glory wither'd: as when Heaven's fire
Hath ſcath'd the foreſt-oaks or mountain-pines,
With ſinged top their ſtately growth, tho' bare,
Stands on the blaſted heath — *

"This is a very beautiful and cloſe ſimile: "it repreſents the majeſtic ſtature and withered "glory of the angels; and the laſt with great "propriety, since their luſtre was impaired by "thunder, as well as that of the trees; and be- "ſides, the blaſted heath gives us ſome idea of "that singed burning ſoil, on which the an- "gels were ſtanding. HOMER and VIRGIL fre- "quently uſe Compariſons from trees, to ex- "preſs

* *Paradiſe Loſt*, book i. line 611.

" preſs the ſtature or falling of an hero; but " none of them are applied with ſuch variety " and propriety of circumſtances as this of " MILTON *."

But yet, at the ſame time that we are pleading for a cloſe analogy and reſemblance in our Compariſons, it is allowed that our Compariſons may ſometimes have an agreement only in one point of view, and not in another, and yet be good and juſt Compariſons. If I ſay, a Poet *mounts as on a wing of fire*, it is no bad ſimile; though the genius of the Poet, and the ardor of the fire, and not its deſtructive nature, are only to be considered in the *Parabole*. And if our LORD ſays, that he will come upon the church at *Sardis* as a thief †, it is not a faulty Compariſon, though the ſurpriſe of the thief, and not his intention is designed in the ſimile. " It is " not neceſsary, ſays CICERO, that there ſhould " be a perfect reſemblance of one thing in all " reſpects to another; but it is neceſsary that a " thing ſhould bear a likeneſs to that to which " it is compared ‡."

3. Though we ſhould always take great care that our ſimilies be clear and obvious, let us ſometimes endeavour to derive our ſimilies from

* See *an Eſſay upon* MILTON's *Imitations of the Ancients*, page 24. † Rev. iii. 3.

‡ Non enim res tota toti rei neceſſe eſt ſimilis ſit, ſed ad ipſum, ad quod conferetur, ſimilitudinem habeat, oportet. CICER. *ad* HEREN. lib. iv. n. 48.

ſomething uncommon †, or from ſomething, which, though common, yet may not have been uſually applied to the purpoſe for which we employ it.

Our *ſimilies* may be taken from ſomething uncommon. An inſtance of this kind we may perhaps find in the following Compariſon. An Orator, ſpeaking of an Author, illuſtrates the peculiar elegance which diſtinguiſhes his performances by the following Compariſon. "Whatever was the ſubject he undertook, and there was none to which his ready genius could not apply itſelf, he illuminated it with I know not what light, peculiar to himſelf, not unlike that golden ray of TITIAN, which, ſhining through his whole tablet, avouches it for his own ‡."

And again; our ſimilies may be taken from ſomething common, but which may not have been before applied to the purpoſe for which we employ it. As an example of this ſort, we may view the Compariſon at the conclusion of the following paſsage. "The meaneſt mechanic, "who employs his love and gratitude, the beſt "of

† Nam quo quæque (ſc. ſimilitudo) longius petita eſt, hoc plus affert novitatis, atque inexpectata magis eſt. QUINTIL. lib. viii. cap 3. § 5.

‡ In quodcunque opus ſe parabat (& per omnia ſane verſatile illius ſe duxit ingenium) neſcio qua luce ſibi ſoli propria, id illuminavit; haud diſſimili ei aureo Titiani radio, qui per totam tabulam gliſcens eam vere ſuam denunciat. MELMOTH's *Letters*, vol. ii. p. 50.

" of his affections upon GOD, the beſt of be-
" ings; who has a particular regard and eſteem
" for the virtuous few, compaſsion for the diſ-
" treſsed, and a fixed and extensive good-will
" for all; who, inſtead of triumphing over his
" enemies, ſtrives to ſubdue his greateſt ene-
" my of all, his unruly paſsion; who promotes
" a good underſtanding between neighbours,
" compoſes and adjuſts differences, does juſtice
" to an injured character, and acts of charity to
" diſtreſsed worth; who cheriſhes his friends,
" forgives his enemies, and even ſerves them
" in any preſsing exigency; who abhors vice,
" and pities the vicious perſon: ſuch a man,
" however low in ſtation, has juſter pretensions
" to the title of hèroiſm, as heroiſm implies a
" certain nobleneſs and elevation of ſoul, break-
" ing forth into correſpondent actions, than he
" who conquers armies, or makes the moſt
" glaring figure in the eye of an injudicious
" world. He is like one of the fixed ſtars,
" which though, through the diſadvantage of
" its ſituation, it may be thought to be very
" little, inconsiderable, and obſcure by unſkil-
" ful beholders, yet is as truly great and glo-
" rious in itſelf as thoſe heavenly lights, which,
" by being placed more commodiously to our
" view, ſhine with more diſtinguiſhed luſtre *."

In the ſame claſs of Compariſons let me alſo place the simile which cloſes the following verſes.

Far

* SEED's *Diſcourſes*, vol. i. p. 12.

Far in a wild, unknown to public view,
From youth to age a rev'rend hermit grew;
The moſs his bed, the cave his humble cell,
His food the fruits, his drink the cryſtal well:
Remote from man, with GOD he paſs'd his days,
Pray'r all his bus'neſs, all his pleaſure praiſe.
A life ſo ſacred, ſuch ſerene repoſe,
Seem'd heav'n itſelf; till one ſuggeſtion roſe,
That vice ſhould triumph, virtue vice obey,
This ſprung ſome doubt of Providence's ſway:
His hopes no more a certain proſpect boaſt,
But all the tenor of his ſoul is loſt.
So when a ſmooth expanſe receives impreſt
Calm nature's image on its watry breaſt,
Down bend the banks, the trees depending grow,
And ſkies beneath with anſw'ring colours glow;
But if a ſtone the gentle ſea divide,
Swift ruffling circles curl on ev'ry ſide,
And glimm'ring fragments of a broken ſun,
Banks, trees, and ſkies in thick diſorder run *.

4. Let us not be too laviſh of our Compariſons. We may be allowed to employ one ſimile after another, and an accumulation of them in ſome caſes may have a very powerful effect upon the minds of our auditors; but yet it is poſsible we may be exceſsive in the uſe of the *Parabole*, and rather debaſe than adorn our diſcourſes by redundance. I remember not to have ever met with more beautiful Compariſons or Metaphors, than in the following paſsage; yet perhaps if the

* PARNELL's *Hermit*.

the ſimile that ends the paragraph was left out, it would be only lopping off a ſuperfluous ſhoot, that the Author's judgment might appear to the greater advantage. " All counterfeit religion " will fade in time, though never ſo ſpecious " and flouriſhing; all dew will paſs away, tho' " ſome lie much longer than other; all land-" floods will fail; yea, the flood of NOAH at " length dried up, though it were of many " months duration: but this well of water, " which our Saviour ſpeaks of here" (*John* iv. 14. the ſubject of the Author's Treatiſe) " will " never utterly fail; cold adverſity cannot freeze " it up; ſcorching proſperity cannot dry it up. " The upper ſprings of uncreated grace and " goodneſs will evermore feed thoſe nether " ſprings of grace and holineſs in the ſoul. " Though heaven and earth paſs away, yet ſhall " the ſeed of GOD remain, *Phil.* i. 6. *He that* " *hath begun a good work, will certainly perform* " *it.* Where the grace of GOD hath begotten a " divine principle and ſpirit of true religion in " a ſoul, there is the central force, even of " Heaven itſelf, ſtill attracting and carrying the " ſoul in its motions thitherwards, until it have " lodged it in the very boſom and heart of " GOD. If any principle lower than true reli-" gion actuate a man, it will certainly waſte " and be exhauſted; though it may carry him " ſwiftly in a rapid motion, yet not in a ſteady; " though it may carry him high, yet not quite

" through.

" through. A meteor that is exhaled from the " earth by a foreign force, though it may mount " high in appearance, and brave it in a blaze, " enough to be envied by the poor twinkling " ſtars, and to be admired by ordinary ſpecta- " tors, yet its fate is to fall down, and ſhame- " fully confeſs its baſe original. That religion, " which men put on for a cloke, will wear out " and drop into rags, if it be not preſently " thrown by as a garment out of faſhion *." Would there not have been a ſufficiency of *Paraboles* without the addition of the laſt, and, I might add, is it not evidently of an inferior texture to the former? Which leads me,

5. To obſerve that our Compariſons ſhould aſcend in a Climax. Let us not begin high, and ſink low; but rather let us begin low, and riſe high, if we chooſe to employ two or more *Paraboles* at the ſame time. HORACE ſays,

It grieves me HOMER's muſe ſhould ſometimes nod †.

And is not the following paſsage an inconteſtible proof of it, as there is evidently an *Anti-Climax* in the ſucceſsion of similies? " Among " the Chiefs was King AGAMEMNON, in his " eyes

* SHAW's Immanuel, *or Diſcovery of Religion, as it imports a living Principle in the Minds of Men*; a treatiſe remarkable for genius and piety, and one of the fineſt pieces on the ſubject that perhaps was ever written.

† Indignor, quandoque bonus dormitat Homerus.

De Art. Poet. ver 359.

" eyes and head like JUPITER, rejoicing in his " thunder; in his belt like MARS, and in his " cheſt like NEPTUNE. Like a bull that is " greatly eminent among the herd, did JU- " PITER on that day make AGAMEMNON il- " luſtrious among many, and diſtinguiſhed " among heroes *."

Certainly after a General has been reſembled to JUPITER, MARS, and NEPTUNE, it is an inſufferable downfal to compare him to a bull among the herd; and therefore Mr POPE tells us, that " the liberty has been taken in his " translation to place the humble ſimile firſt, " reſerving the nobler one as a more magnificent " cloſe of the deſcription."

The King of kings, majeſtically tall,
Tow'rs o'er his armies, and outſhines them all:
Like ſome proud bull that round the paſtures leads
His ſubject-herds, the monarch of the meads.
Great as the Gods th' exalted chief was ſeen,
His ſtrength like NEPTUNE, and like MARS his mien,
JOVE o'er his eyes celeſtial glories ſpread,
And dawning conqueſt play'd around his head.

" There

* —— Μετα δε κρειων Αγαμεμνων,
Ομμαλια και κεφαλην ικελος Διι τερπικεραυνω,
Αρεϊ δε ζωνην, στερνον δε Ποσειδαωνι.
Εϋτε βυς αγεληφι μεγ' εξοχος επλετο παντων
Ταυρος· ο γαρ τε βοεσσι μεταπρεπει αγρομενησι·
Τοιον αρ' Ατρειδην θηκε Ζευς ηματι κεινω,
Εκπρεπε' εν πολλοισι και εξοχον ηρωεσσιν.

Iliad. lib. ii. ver. 477.

" There are ſome," ſays DIONYSIUS HALICARNASSENSIS, " that without any order heap " up Figures, being totally ignorant of the pro- " per ſeaſon for their inſertion *."

* Οι δε και παραλαχοθεν συναγουσιν, αγνοουντες τον καιρον αυτων. DIONYSII HALICARNASSENS. *Art. Rhetoric.* vol. ii. p. 112. edit, HUDSON.

CHAPTER XXII.

The EPIPHONEMA conſidered.

§ 1. *Its definition.* § 2. *Inſtances of this Figure from* CICERO, VIRGIL, MILTON, *and* COBB. § 3. *Examples of the Epiphonema from Scripture.* § 4. *The uſe of this Figure.* § 5. *Directions concerning it.*

§ 1. AN *Epiphonema* * is a pertinent and inſtructive remark at the end of a diſcourſe or narration.

§ 2. We ſhall find inſtances of this Figure in ſome of the fineſt Writers. " Hence we may " learn, ſays CICERO, that there is no duty ſo " ſacred and ſolemn, which it is not uſual with " avarice

* From επιφωνημα, *an acclamation.*

" avarice to injure and violate *." So again, " All wiſh, ſays the ſame Author, to arrive at " old age; and yet when they have attained it, " they are diſguſted with it: ſuch is the levity " and perverſeneſs of folly †."

VIRGIL, after he has given us a view of the difficulties and dangers of the anceſtors of the *Romans*, makes this reflexion,

So vaſt the toil to found the *Roman* ſtate ‡.

MILTON repreſents the obduracy of the rebellious angels, upon the march of the SON of GOD againſt them, in the following verſes;

This ſaw his hapleſs foes, but ſtood obdur'd,
And to rebellious fight rallied their pow'rs
Inſenſate, hope conceiving from deſpair;

And then the Poet adds this remark,

In heav'nly ſp'rits could ſuch perverſeneſs dwell!

Mr COBB, in his pindaric ode, intitled, *the Female Reign*, occaſioned by the wonderful ſucceſs of the arms of Queen ANNE and her allies, has theſe lines:

What

* Qua ex re intelligi facile potuit, nullum eſſe officium tam ſanctum, atque ſolemne, quod non avaritia comminuere, atque violare ſoleat. CICER. *pro* QUINT. n. 6.

† Quo in genere in primis eſt ſenectus, quam ut adipiſcantur, omnes optant; eandem accuſant adeptam: tanta eſt inconſtantia ſtultitiæ atque perverſitas! CICER. *de Senectute*, n. 2.

‡ Tantæ molis erat Romanam condere gentem!

Æneid. lib. i. ver. 37.

What treble ruin pious ANNA brings
On falſe Electors, perjur'd Kings,
Let the twice fugitive *Bavarian* tell;
Who from his airy hope of better ſtate,
By luſt of ſway irregularly great,
Like an apoſtate angel fell.

He, by imperial favour rais'd,
In higheſt rank of glory blaz'd,
And had till now unrivall'd ſhone
More than a King contented with his own:
But *Lucifer*'s bold ſteps he trod,
Who durſt aſſault the throne of GOD;
And, for contended realms of bliſsful light,
Gain'd the ſad privilege to be
The firſt in ſolid miſery,
Monarch of hell, and woes, and endleſs night.

Immediately the Poet as it were ſuſpends his poem, to make room for the following reflexions;

Corruption of the beſt is worſt:
And foul ambition, like an evil wind,
Blights the fair bloſſoms of a noble mind;
And if a ſeraph fall, he's doubly curs'd.

§ 3. We ſhall next produce ſome inſtances of the *Epiphonema* from the ſacred Writings. After the account of ABIMELECH's wickedneſs in ſlaying his father GIDEON's ſons, threeſcore and ten perſons, of his being wounded by a piece of a mill-ſtone caſt upon his head by a woman, and of his being thruſt through and dying by the ſword of his armour-bearer, the ſacred Hiſtorian

rian ſays, "Thus GOD rendered the wickedneſs "of ABIMELECH, which he did unto his father, "in ſlaying his ſeventy brethren *."

So the royal Pſalmiſt, after he had deſcribed his danger from his enemies, and his confidence in GOD for his deliverance, ſays, "Salvation be-"longs unto the LORD: thy bleſsing is upon thy "people †."

In like manner our bleſsed LORD, after he had delivered his parable of the marriage-ſupper, and had repreſented the man that appeared without a wedding-garment, and his tremendous doom, ſays, "For many are called, but few are "choſen ‡." And,

After the ſacred Writer had told us, that "Many that believed, came, and confeſsed, and "ſhewed their deeds; and that many of them "which uſed curious arts, brought their books "together, and burned them before all men; "and that they counted the price of them, and "found it fifty thouſand pieces of ſilver;" he adds this remark, "So mightily grew the Word "of GOD, and prevailed ‖."

§ 4. As to the uſe of this Figure, it is evident,

(1) That it gives a variety to our diſcourſes; and by variety attention is undoubtedly kept alive, and

* Judges ix. 56. † Pſalm iii. 8.
‡ Matt. xxii. 14. ‖ Acts xix. 18—20.

and conſequently we may hope the deeper impreſsions by the means will be made upon our readers or auditors.

(2) The *Epiphonema* may be very ſerviceable as a kind of moral, or general improvement and uſe of the ſubject we have been diſcoursing upon; and thus our hearers or readers may receive inſtruction, and ſubſtantial and durable benefit.

(3) The genius or ſkill of the writer or ſpeaker may be ſhewn by a pertinent and uſeful *Epiphonema*, which, though it may naturally be deduced from our ſubject, yet might not be obvious to all, and ſo may be an evidence of our wiſdom in deriving it from our preceding diſcourſe.

§ 5. As to directions concerning the *Epiphonema*, it may not be improper to obſerve,

(1) That it ſhould not be too frequent. Should this be the caſe, our diſcourſes might be liable to be cenſured as formal and affected, and too frequently checked in what ſhould be a ſtrong impetuous current, for the ſake of ſage and moral reflexions. Though the *Epiphonema* may diverſify our ſpeeches or compoſitions, yet, by being too often uſed, we may abate our force, and reſtrain that fire, which after all is the orator's or writer's beſt recommendation, and ſupreme glory.

(2) Our reflexions ſhould not only contain ſome plain and evident truth, but ſhould alſo naturally ſpring from the diſcourſe from whence we derive

derive them from, otherwiſe we may render our design in making them abortive and vain.

(3) Let our *Epiphonemas*, in general at leaſt, be ſhort. Let them be like maſsy, weighty bullion, inſtead of being expanded into a vaſt amplification, while their ideas by the means become jejune and languid. Remarks upon what we have ſaid, ſhould, like an arrow or thunderbolt, ſtrike at once; and ſucceſs is to be expected from compacted force, rather than a weak and ſubtile diffuſion.

THE VARIOUS KINDS OF

FIGURES

VERSIFIED:

WITH

SUITABLE EXAMPLES

under each of them.

THO' FIGURES no new ſenſe on words impoſe,
Yet language with their radiant beauties glows:
So clothes on men nor ſize nor ſhape beſtow,
Yet 'tis to them we half our graces owe.

FIGURES ſometimes o'er Words extend their ſway,
And ſometimes Sentiments their pow'rs obey.
Figures of Words ſome other words deſtroy;
Figures of Sentiment no words annoy,
But, founded upon ſenſe, they endleſs life enjoy.

An ECPHONESIS ſtrong commotion feels,
Exclaims, and our impatient ſenſe reveals.
" Welcome, ſweet hour, (the dying Chriſtian cries,
" While pleaſure ſparkles from his ſwimming eyes)
" Period at once of ſorrow, and of ſin,
" Corporeal anguiſh, and the war within.

" O what

" O what bleſt objects open to my ſight,
" My GOD, my Saviour, and the realms of night!
" O what perfection! what divine employ!
" What an eternity of love and joy!"
Not ſo the ſinner. Death uplifts his dart,
And aims the point impoiſon'd at his heart:
How his lips quiver! how his eye-balls glare!
How his ſoul labours with intenſe deſpair!
" Ah wretched creature! whither ſhall I fly,
" Clinging to life, and yet compell'd to die?
" To die — O! what is that? — I muſt appear
" Before that GOD whom I refus'd to hear,
" To love, to honour; whoſe avenging ire
" Will plunge me down into the lake of fire,
" *For ever* — O! *for ever*, there to dwell;
" Ah! there's the horror, there's the hell of hell:
" And that's my doom —" Convulſions ſeize his breath,
His accents faulter, and he ſinks in death.

An APORIA agitates the mind,
And now to this, and now to that inclin'd.
" Me miſerable! which way ſhall I flee?
" If to the capitol, there I muſt ſee
" The pavement ſwimming with my brother's gore,
" My brother, who muſt bleſs my eyes no more:
" Or ſhould I home return, there there appears
" My mother bow'd with age, and drown'd in tears *."

EPANORTHOSIS our too languid words
Retracts, and more emphatical affords.
" His laws, but I that character recal,
" His curſes that to ruin doom'd us all †."

* CICERO. See page 135.
† CICERO. See page 142.

APOSIOPESIS half our ſenſe reveals,
And ſmother'd with our paſſions half conceals.
" Rebels whom I — but that I'll firſt aſſuage
" Theſe dang'rous ſtorms, and quell the ocean's rage *."

APOPHASIS, while feigning to impoſe
Strict ſilence, will our fulleſt ſenſe diſcloſe.
" I might have mention'd, but I chooſe to ſpare,
" How like a tyger, or a raging bear,
" You ruſh'd upon me, and had ſhed my blood,
" Had not this arm your curs'd attempt withſtood.

ANACOENOSIS will to others truſt
Our cauſe, and aſk them if it is not juſt.
" Judge, men of *Iſr'el*; I to you appeal,
" If my kind labours for my vineyard's weal
" Could be ſurpaſs'd. I choſe the richeſt ground,
" Gave it the nobleſt vine, then fenc'd it round,
" And with my rains and rays the young plantation
crown'd †."

ANASTROPHE will the attention ſtay
By an irregular and bold delay.
" The matchleſs ſongs of two contending ſwains,
" The heifers, raviſh'd with their charming ſtrains,
" Forbore to graze, and lynxes, gath'ring round,
" Forgot their rage, aſtoniſh'd at the ſound,
" While rivers ſtood ſuſpended with delight,
" The ſongs of theſe two ſwains we will recite ‡."

An EROTESIS, while it queſtions, throws
A luſtre round, and kindles as it goes.
" Canſt thou, a grov'ling worm of yeſterday,
" In glory rival my eternal ray?

" Haſt

* VIRGIL. See page 151. † Iſa. v. 2, 3, 4.
‡ VIRGIL. *Eclog.* viii. ver. 1.

" Haſt thou an arm like GOD, or haſt thou hurl'd
" The bolt, that ſhakes the center of the world *?"

PROLEPSIS an objection fully ſhows,
And then at pleaſure all its ſtrength o'erthrows.
But ſome will ſay, " How will the dead ariſe?
" Or with what bodies will they mount the ſkies?
" Thou fool, the ſeed thou ſoweſt in the earth
" Only by death is quick'ned into birth;
" And GOD a body, as he wills, beſtows,
" And, like the ſeed, the future harveſt grows †."

A SYNCHORESIS, with ſurprizing art,
By yielding much ſecures th' eſſential part.
" I grant the *Grecians* a diſtinguiſh'd mind,
" By ſenſe ennobled, and with arts refin'd;
" There's not an excellence that I can name,
" But what I yield as their unqueſtion'd claim;
" But *Grecians* will for trifles pledge their troth,
" And never felt the fetter of an oath ‡."

An EPANAPHORA to grace our ſtrain,
Dwells on one word, and ſounds it o'er again.
" This globe's the baſis of our lawleſs pride;
" Here we aſſume our pomp, and here preſide;
" Here wealth is courted with intenſe deſire;
" Here nations ruſh to arms with boundleſs ire;
" Here civil wars are wag'd, and here the plain
" Is delug'd o'er with blood, and heap'd with ſlain ‖."

APOSTROPHE diverts the ſpeaker's ſtrain
To other objects. " Witneſs earth and main,

* Job xl. 9. † 1 Cor. xv. 35—38.
‡ CICERO. See page 201.
‖ PLINY. See page 212.

" Witneſs thou ſun, and all ye rolling ſpheres,
" How great, how good the LORD of all appears."

PERIPHRASIS, ungrateful ſenſe to hide,
Language of ſofteſt texture will provide.
" Full from the feaſt, and fluſh'd with wine, I'll ſend
" The draught around to ev'ry joyful friend;
" The body's pains, the anguiſh of the ſoul,
" Shall all be bury'd in the bliſsful bowl;
" No more your breaſts ſhall heave with boding fears
" Of the hard galling chain that ſlav'ry wears *."

ASYNDETON caſhiers, to ſpeed its pace,
The cop'lative from its accuſtom'd place.
" I came, ſaw, vanquiſh'd, mighty CÆSAR cry'd,
" *Vict'ry* and *Fame* attendant at his ſide †."

A POLYSYNDETON each thought to ſhow
Diſtinct with cop'latives will overflow.
" Bagnios, and ſloth, and whores, and ſwimming bowls
" Diſſolv'd their virtue, and unmann'd their ſouls ‡."

An OXYMORON is in ſound abſurd,
And word diſcordant wages war with word;
But from the conflict ſenſe th' advantage takes,
And in a ſudden blaze of genius breaks.
" A Chriſtian's pains are pleaſures, loſſes wealth,
" His ſhame is glory, and his ſickneſs health."

ENANTIOSIS oppoſites preſents,
And thus the pow'rs, or charms of both augments.
" Torrents and ſtreams are not deſcrib'd alike:
" The torrent, burſting thro' the ſhatter'd dyke,
" Tears up the harveſts in its headlong courſe,
" And foams and thunders with reſiſtleſs force:

" Not

* LIVY. See p. 224. † SUETONIUS. See p. 234.
‡ LIVY. See p. 236.

" Not ſo the ſtream, that from the fountain flows,
" Limpid it runs, nor breaks the ſwain's repoſe;
" Plenty and peace its lucid windings chear,
" And ſcarce its murmurs touch the liſt'ning ear."

CLIMAX our ſenſe will by gradation raiſe,
And this thought for the next a groundwork lays.
" Then," ſays th' Omnipotent, who reigns on high,
" My pitying ear ſhall hearken to the ſky;
" The ſky ſhall hear the earth, the earth the wine,
" The wine ſhall *Jezreel* hear, for *Jezreel* now is mine*."

HYPOTYPOSIS to the life will paint.
" At *Dives'* gate poor *Laz'rus* pours his plaint:
" Each eager feature ſpeaks the aſking ſoul;
" Thick heave his ſighs, his tears in torrents roll."
" —— —— O! my ſon,
" I ſaw, abhorr'd idea! at the ſtake
" Old, venerable LATIMER; a ſoul
" Spotleſs as infant chaſtity, than whom
" No Prelate wore a whiter robe, or grac'd
" An holier mitre. With officious haſte
" A blood-ſtain'd fury hurl'd a flaming brand
" Amidſt the pile, and taught the tow'ring blaze
" To rouſe a thouſand agonies of pain
" In ev'ry limb. He ſmil'd, the martyr ſmil'd,
" Scarce conſcious of a pang. His lifted eye,
" O majeſty of virtue! calmly hung
" On heav'n's unclouded arch, and ſeem'd to ſhine
" With ſomething more than human; rapture ſeiz'd
" Each glowing cheek, and fluſh'd his ev'ry look
" With all a cherub's brightneſs. At his ſide,
" Sad intercourſe of ſorrows! RIDLEY graſp'd
" The ſocial chain, and ſhar'd with equal zeal
" Barbarity

* Hoſea ii. 21. See page 268.

" Barbarity of torture — Yes, I ſhar'd
" Affliction's deadly cup, and half aſſum'd
" His dignity of ſoul. Ye heav'ns! what joy
" Tumultuous heav'd my breaſt! what manly ſtrength,
" What energy of firmneſs, while my ear
" Enjoy'd his heav'nly comforts? Ev'ry nerve
" Confeſs'd the full divinity, and ſteel'd
" Affrighted nature, till th' angelic band,
" Bright hov'ring o'er the flame, exulting led
" Our unembodied ſouls to ſeats of bliſs,
" A paradiſe of ſweets! and gently lull'd
" The laſt keen agonies of ſenſe to reſt *."

" Duration's long interminable line
" In regions unexplor'd, O man, is thine:
" Why then of low terreſtrial cares ſo full?
" Why in thy work ſo languiſhingly dull?
" Thy life with what rapidity † it flies?
" A moment glances, and a moment dies:
" And yet how few remain upon thy ſcore!
" Or who dares ſay, thou haſt a moment more?
" Ere long all nature too ſhall ſink in years,
" And ſuns and planets, lawleſs from their ſpheres,
" In ruin ſhall ruſh down precipitate,
" Quench'd and abſorb'd in all-devouring fate;
" O'er worlds demoliſh'd *Night* ſhall throw its pall,
" And *Death* and ſecond *Chaos* ſwallow all."

PROSOPOPEIA into perſons turns
The qualities of mind. " See *Valour* burns
" From *Virtue*'s threat'ned head t' avert the blow,
" And cruſh *Oppreſſion*, her inſulting foe."

Abſtract

* Biſhop RIDLEY's *Ghoſt*, page 212.

† Reſpice celeritatem rapidiſſimi temporis: cogita brevitatem hujus ſpatii, per quod citatiſſimi currimus. SEN. *Epiſt.* 99. — Were ever words more happily choſen to expreſs a Writer's ideas?

Abſtract ideas, gen'ral notions riſe,
And in corporeal ſhapes the ſoul ſurpriſe.
" *Fame* on its wings the hero's name ſhall raiſe,
" And her loud trump ſhall labour in his praiſe,
" While *Vict'ry* weaves the laurels for his brows,
" And round the chief her blaze of glory throws."
A ſilent perſon thro' his friend ſhall ſpeak.
" How does my heart with MILO's ſpeeches break?
" Farewel, farewel, my citizens, he cries,
" Enjoy in peace your laws and liberties;
" Still, my lov'd *Rome*, ſtill happy may'ſt thou be,
" Whatever wrongs are multiply'd on me *."
This Figure by departed ghoſts perſuades.
" The burſting earth unveils her awful ſhades,
" All ſlow, and wan, and cover'd o'er with ſhrouds,
" They glide along in viſionary crowds,
" And all with ſober, ſolemn accents cry,
" *Think, think, O mortal, what it is to die* †."
PROSOPOPEIA too endows with ſenſe,
With life, with paſſion, and intelligence
Inan'mate nature. " At our father's fall,
" Whoſe curſe has ſwept in ruin o'er us all,
" Earth to its center ſigh'd, the heav'ns around
" Grew dark, and ſighing, back return'd the ſound ‡."

PARABOLE darts its ſurpriſing beams,
And in unclouded luſtre ſets our themes.
" A man unfaithful in an evil day,
" When on his help our pleaſing hopes we lay,
" Proves like a broken tooth, which when we fain
" Would uſe, reluctates and revolts in pain:

" Or

* CICERO. See page 360. † Altered from ſome lines in PARNELL's *Night-Piece on Death*. ‡ MILTON.
See page 365.

ss Or a disjointed foot, that, as we truſt
ss Our weight upon it, ſinks us to the duſt,
ss While the ſwift lines of agonizing ſmart
ss Ruſh thro' our frame, and wound us to the heart *.ss

Sublimity oft from this Figure ſprings,
And ſoars exulting on its tow'ring wings.

ss Who gave the crocodile his monſtrous ſize?
ss Large is his front; and, when his burniſh'd eyes
ss Lift their broad lids, the morning ſeems to riſe †ss.

PARABOLES afford a rich delight,
As thro' earth, ſea, and ſkies they wing their flight.

" As when from mountain-tops the duſky clouds
" Aſcending, while the north-wind ſleeps, o'erſpread
" Heav'n's chearful face, the louring element
" Scowls o'er the dark'ned landſcape, ſnow or ſhow'r;
" If chance the radiant ſun, with farewel ſweet,
" Extend his ev'ning beam, the fields revive,
" The birds their notes renew, and bleating herds
" Atteſt their joy, that hill and valley rings ‡."

" As o'er the weſtern waves, when ev'ry ſtorm
" Is huſh'd within its cavern, and a breeze
" Soft-breathing lightly with its wings along
" The ſlacken'd cordage glides, the ſailor's ear
" Perceives no ſound throughout the vaſt expanſe,
" None but the murmurs of the ſliding prow,
" Which ſlowly parts the ſmooth and yielding main;
" So thro' the wide and liſt'ning crowd no ſound,

" No

* Prov. xxv. 19. † YOUNG's verſion of Job xli. 18.

‡ MILTON's compariſon upon the breaking up of the infernal council, and the joy of the devils in SATAN's undertaking the bold attempt of paſſing from hell through unknown difficulties and dangers in ſearch of our world. *Paradiſe Loſt*, book ii. line 488.

" No voice but thine, O AGIS, broke the air,
" Declaring thus the oracle divine *."

That holy man, who ſin and ſinners flies,
Who ſets the laws of Heav'n before his eyes,
There finds an inexhauſtible delight,
Reads them by day, and thinks them o'er by night,
The honour'd fav'rite of his GOD ſhall live,
And from his hand ſhall endleſs bliſs receive.
So, planted by ſome river's flow'ry ſide,
With ſtreams from ever-bubbling ſprings ſupply'd,
Tow'rs ſome young tree from its well-water'd root,
And in its ſeaſon yields the choiceſt fruit:
No ſick'ning blaſt upon its boughs is ſeen,
And its leaves flouriſh in immortal green †.

Bright was his genius as the ſolar beam,
Soft was his temper as the ſilver ſtream;
His eloquence, with native vigour ſtrong,
Swept like a tide, and bore our ſouls along;
Like ſun-enkindled gems his manners blaz'd;
All ſaw their beauty, and that beauty prais'd ‡.

EPIPHONEMA charms and edifies
With obſervations nat'ral, juſt, and wiſe.

" With am'rous language, and bewitching ſmiles,
" Attractive airs, and all the lover's wiles,
" The fair *Egyptian* JACOB's ſon careſt,
" Hung on his neck, and languiſh'd on his breaſt;
" Courted with freedom now the beauteous ſlave,
" Now, flatt'ring, ſu'd, and threat'ning, now did rave.
" But

* GLOVER's *Leonidas*, book i. line 89.

† Pſalm i. 3.

‡ The Author's character of the Reverend Mr SAMUEL DAVIES.

" But not the various eloquence of love,
" Nor pow'r enrag'd could his fix'd virtue move;
" See, aw'd by Heav'n, the blooming *Hebrew* flies
" Her artful tongue, and more perſuaſive eyes,
" And, ſpringing from her diſappointed arms,
" Prefers a dungeon to forbidden charms *."

But from this dark event what mercy ſprings!
This hard rough road the ſuff'ring hero brings
To freedom, dignity, to wide command,
And the firſt favours from a monarch's hand,
While acclamations ring around the land.
To *Virtue*'s voice inflexible adhere;
Her toils, her pains, her diſcipline ſevere
Shall with an ample recompence be crown'd,
By Heav'n approv'd, and thro' the world renown'd.

" Stedfaſt in virtue's and his country's cauſe,
" Th' illuſtrious founder of the Jewiſh laws,
" Who, taught by Heav'n, at genuine greatneſs aim'd,
" With worthy pride imperial blood diſclaim'd,
" Th' alluring hopes of *Pharaoh*'s throne reſign'd,
" And the vain pleaſures of a court declin'd,
" Pleas'd with obſcure receſs, to eaſe the pains
" Of *Jacob*'s race, and break their ſervile chains.
" Such gen'rous minds are form'd, where bleſt religion reigns †."

* BLACKMORE's *Creation*, book ii. line 46.

† *Ibid.* book ii. line 58.

THE END.

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"at

" at once ſhine with a moſt dazzling brightneſs,
" and ſet fire, wherever the blaze is directed, to
" objects ſuſceptive of their celeſtial influence,
" and a transformation into their own nature."

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